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COMIC OPERA IN 3 ACTS,

FATINITZA

BY

BOSTON:
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CHICAGO. LYON & MEALY.
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FATINITZA

Comic Opera

BY

FRANZ VON SUPPÉ.

With English, German and Italian Text.

TRANSLATION AND ADAPTATION OF WORDS TO MUSIC BY

THEO. T. BARKER.

TRANSLATION OF DIALOGUE BY

SYLVESTER BAXTER.

Orchestral parts can be procured of the Publishers.

BOSTON:

Published by OLIVER DITSON & CO.,

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A HANDSOME and very youthful lieutenant of a Circassian regiment in the Russian army, named Vladimir Samoiloff, while masquerading in girl's dress, under the name of Fatinitza, is met by a rough old general, Count Timofey Kantchukoff, who falls violently in love with him. Vladimir extricates himself from this dilemma, and afterwards, in Odessa, meets the general's niece, the Princess Lydia Imanovna, whom he knows only as Lydia; and the two form a romantic attachment. Hearing of this, the old general has the young officer transferred to the outposts of the Russian army on the Danube.

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A COSSACK.
A MILITARY COOK.

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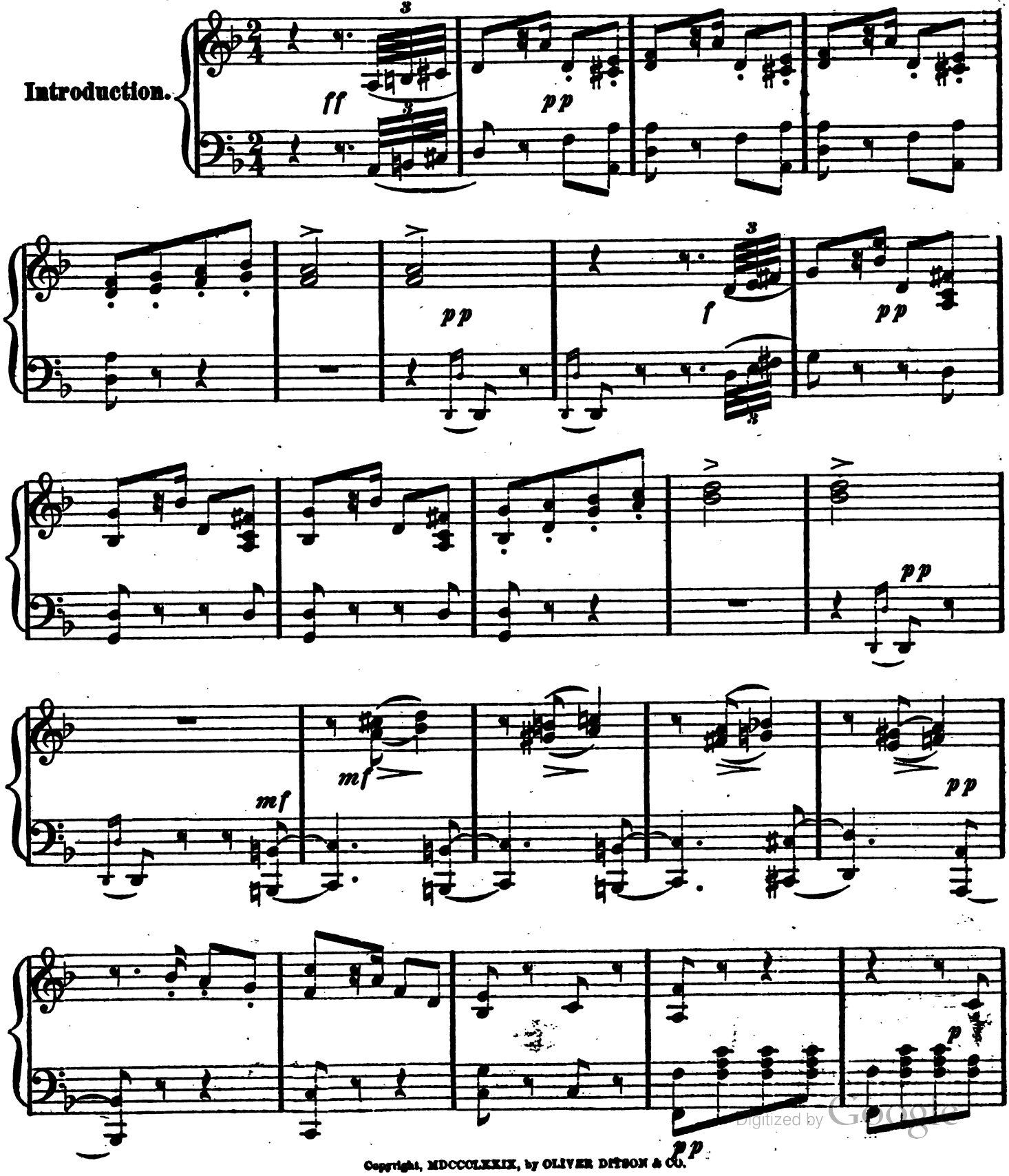
FATINITZA.

FR. V. SUPPE.

MARZIALE MODERATO.

Introduction.



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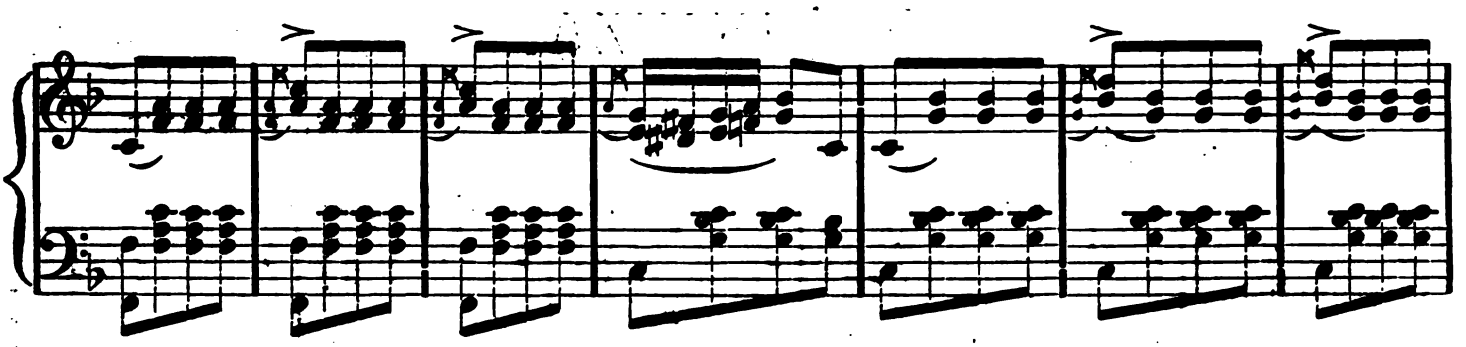

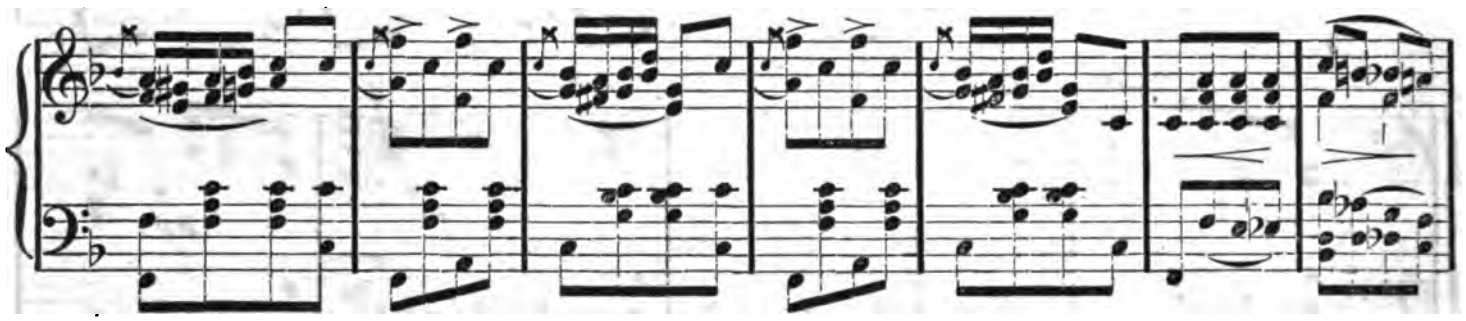

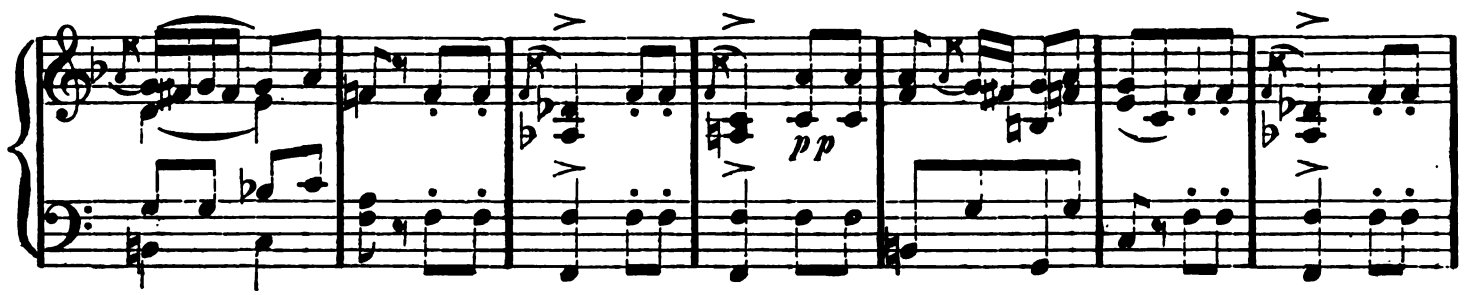

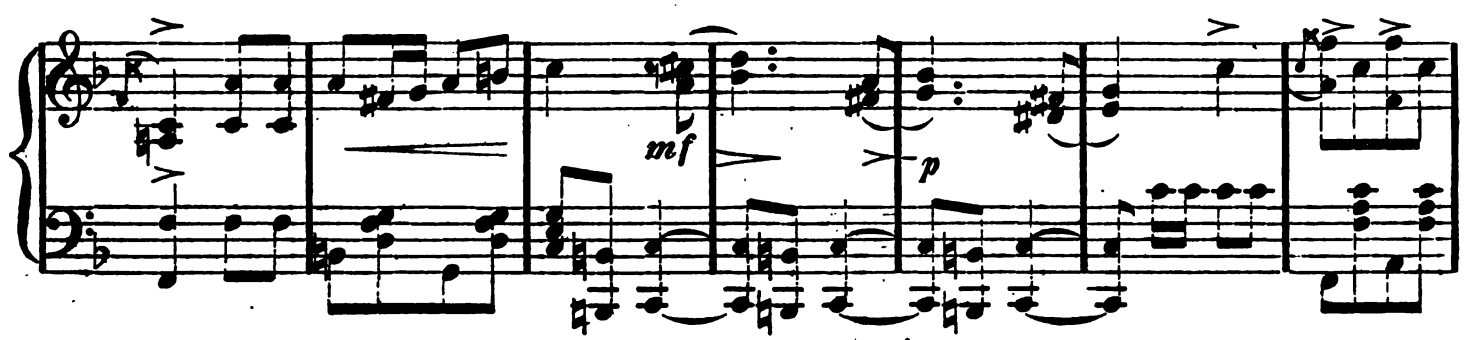

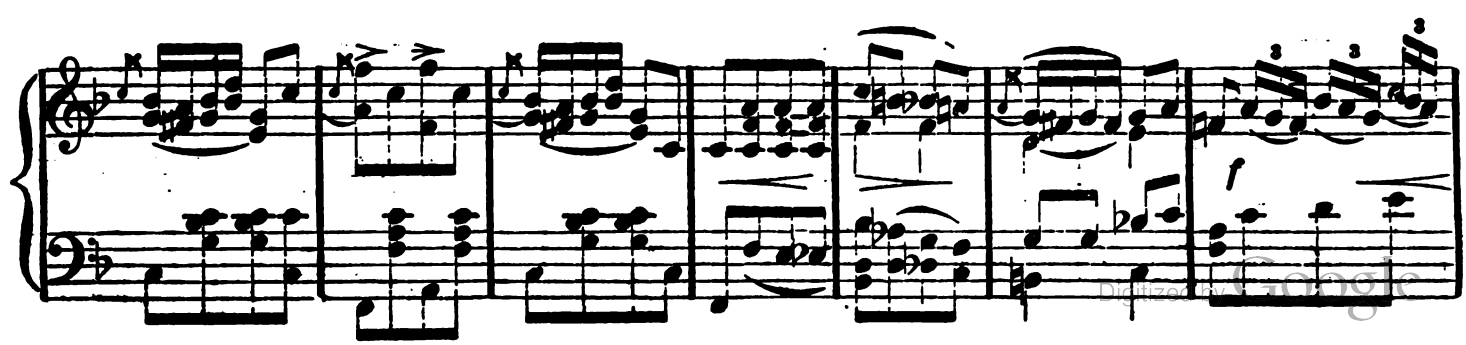

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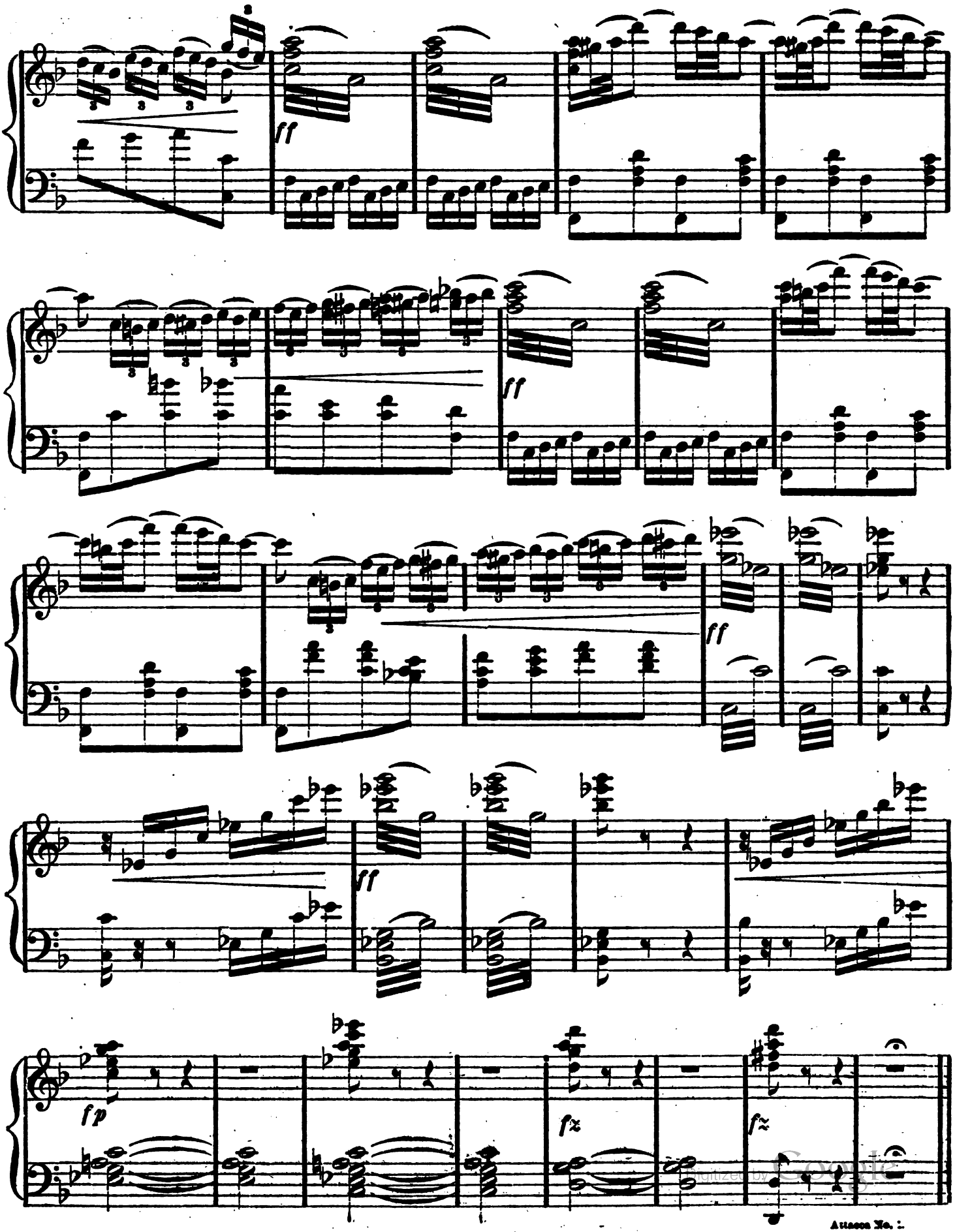

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FIRST ACT.

AT THE OUTPOSTS.

In the Russian camp on the Lower Danube. Winter. In the foreground, extreme left, a so-called "Chartaka," or guard-house, on posts, the roof of which, like all other surrounding objects, is thickly covered with snow. A camp-fire blazes close by, and another is seen in an open trench further back. In this trench stands a cannon pointed outwards over the breastwork towards the background. A flagstaff, with the Russian flag. In the distance across the Danube, and a little to the left, in the red glow of early morning, is the city of Rustschuk, rising picturesquely from the river, with numerous minarets and domes. Illumination of the atmosphere in different localities is caused by the camp-fires of the Turkish barracks. These can be made realistic with a slight flicker, and located (where opportunities are offered) behind towering domes. The Danube is very broad, and decked with ice. On the adjacent banks of the river, and a little to the right, the Russian army is encamped; and a great number of camp-fires are blazing, which give the sky a reddish glow overhead. To heighten the effect generally, the atmosphere above must have a heavy hazy appearance, care being taken to have the horizon clear and distinct. In foreground, L., wooden barracks, a sutler's wagon, &c., all covered with snow. Firm, practicable steps to the Chartaka, which is surrounded by a sort of gallery. As the curtain rises, Sergt. Steipann and soldiers of the Russian infantry and artillery are discovered. NOTE.—All the soldiers wear the regular Russian uniform (see photographs); and the winter time is denoted by furs, fur caps, heavy boots, gloves and mittens, blankets and shawls. Steipann, for instance (low comedian), wears a large, red plaid shawl, high boots lined with fur, mittens, &c. As the curtain rises, all persons seen asleep. The arms are stacked. Steipann sits near the camp-fire R., writing by the light of a lantern. Beyond, on the earth-works, stands a sentinel wrapped in a thick mantle, looking out towards Rustschuk. The foreground is dark. Steipann murmurs to himself over his writing. In the extreme distance, R., behind the wings is heard the cry, "Halt! who comes? The countersign!" Shortly after, the same call on the other side, L. Steipann grows attentive, looks at his watch, casts a glance towards a group of soldiers, who lie around the fire beyond closely wrapped in their blankets, which are covered with snow, rises impatiently, and gives *one of the soldiers* (a trumpeter) a poke with his foot. The soldiers jump up with signs of sudden awakening, and a sense of the cold. The *trumpeter*, whose helmet has fallen from his head, disclosing a woollen night-cap drawn over his ears, blows the *reveille*, then exit R. A second and deeper-toned trumpet answers behind wings R. Soldiers come pouring on to the stage.

WHO GOES THERE?

No. 1. INTRODUCTION.

TEMPO ASSAI MODERATO.

pp

8va

(Curtain rises.)

GUARD. (In the right wing.)

Who goes there? At-ten - tion,
Halt, wer da? Patrouille vor-
Chi và là, all' er - ta

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STEIPANN.

(In the left wing.)

all! Who goes there? at - tention all! Get up!
bei! Halt, wer da? Patrouille vor-bei! Auf, auf!
stà! Chi va là, all' èr - ta stà! Su, su!

8va

Ho, there! ye la - zy knaves. Al-read - y day is here, hur - ry up, hur - ry
Ihr Faullenzer wacht auf, Der Morgen winkt schon hell, Tag - reveille, Tag - re-
O - là, poltroni o - là, è chiaro gio - rno già, lesti in piè, lesti in

cres.

up! The drum to wake is beating, To wake the trumpet calls!
veille! Ihr Tambour's ihr Trom-pet-er, wirbelt schmettert Tagre - - veille!
piè, tambu - ro batti à sveglia, suona à sveglia trombet- tier!

ff

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Up, ye cow-ards! where's your hearing? Form in steady, mar-tial
Hört ihr Schlingel, die Trom-pet-en Nehmt die Waffen! An-ge-
Sù pol-tro-ni, non sen-ti-te! Pronti in pie-di, fuori u-

ff

bearing; Up, be go-ing, Late 'tis growing, How much more
treten! Mun-ter rührt euch und for-mirt euch! s'ist Tag-re-
scite! Sù ri-bal-di, ch'è già tar-di! Oh quanto an-

ff *ff* *ff*

noise must I de-vise To make you rise?
veille! Auf, auf ge-schwind, der Dienst be-ginnt.
cor v'hò da chiamar per farvi al-zar?

dim. *p*

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Allabreve l'istesso tempo, marcato e moderato.

When in robes of white,..... earth lies be - fore me, Bright with frost and snow,
Liegt der Schnee so weiss,..... das macht mich fröh-lich, glit - zert hell das Eis.....
Quan - do bianco il suol,..... ve - der m'e da - to, tut - to neve e gel'.....

p

..... de - light comes o'er me! Then, in i - cy fet - ters though she's bound,
..... *da bin ich see - lig! Wenn es Frost gibt, dass der Bo - den kracht,*
..... io son be - a - to, co - me bril - la e scin - til - la al - lor,

(shivering with cold.)

Rus - sia stands a - gain with splen - dor crown'd. brrrrrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrrrr
zeigt sich Russ - land in kry - stall - ner Pracht, brrrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrr
la mia Rus - sia col - ma di splen - dor, brrrrrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrrrr

mf fp

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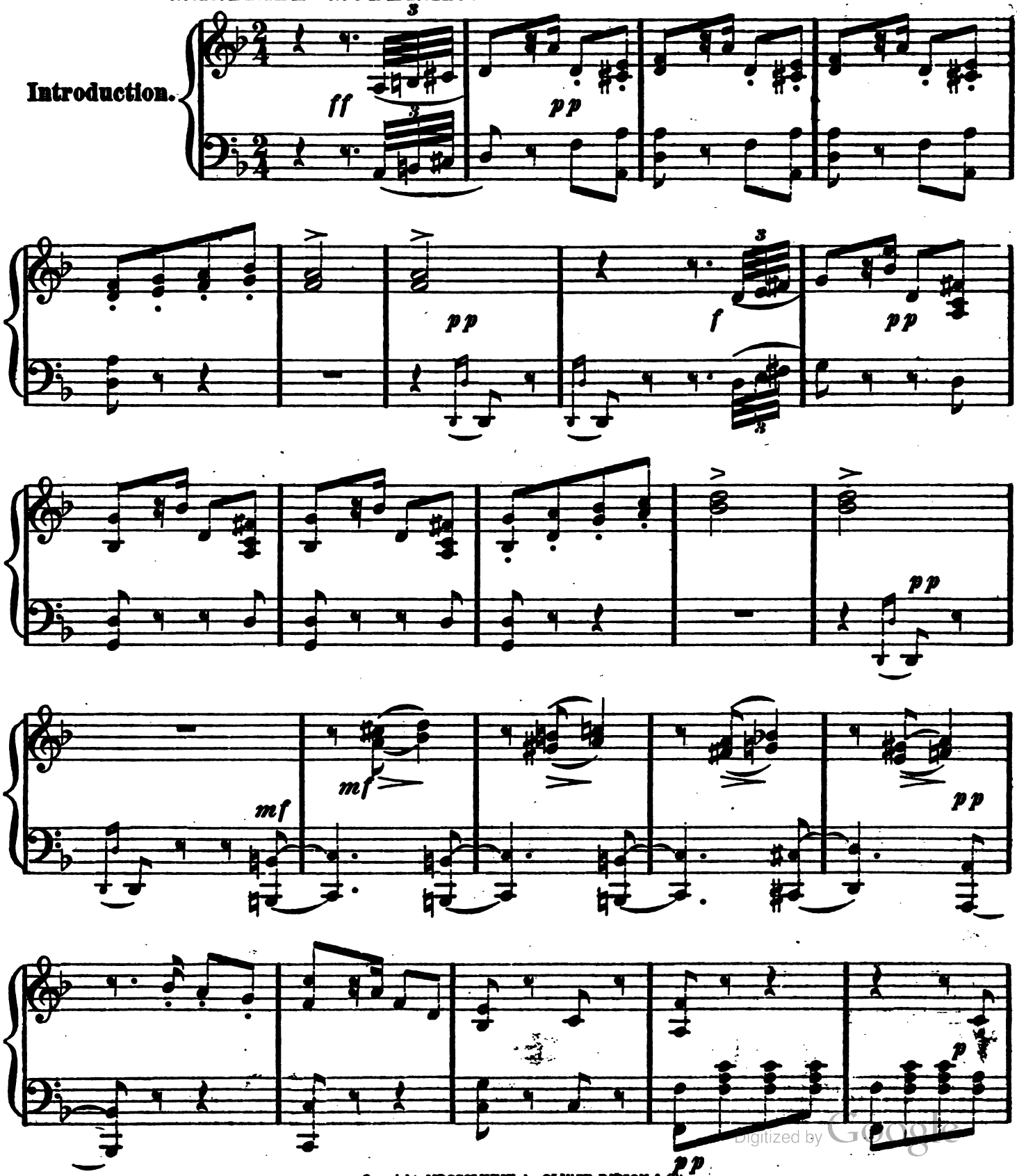

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FIRST ACT.

AT THE OUTPOSTS.

In the Russian camp on the Lower Danube. Winter. In the foreground, extreme left, a so-called "Chartaka," or guard-house, on posts, the roof of which, like all other surrounding objects, is thickly covered with snow. A camp-fire blazes close by, and another is seen in an open trench further back. In this trench stands a cannon pointed outwards over the breastwork towards the background. A flagstaff, with the Russian flag. In the distance across the Danube, and a little to the left, in the red glow of early morning, is the city of Rustschuk, rising picturesquely from the river, with numerous minarets and domes. Illumination of the atmosphere in different localities is caused by the camp-fires of the Turkish barracks. These can be made realistic with a slight flicker, and located (where opportunities are offered) behind towering domes. The Danube is very broad, and decked with ice. On the adjacent banks of the river, and a little to the right, the Russian army is encamped; and a great number of camp-fires are blazing, which give the sky a reddish glow overhead. To heighten the effect generally, the atmosphere above must have a heavy hazy appearance, care being taken to have the horizon clear and distinct. In foreground, L., wooden barracks, a sutler's wagon, &c., all covered with snow. Firm, practicable steps to the Chartaka, which is surrounded by a sort of gallery. As the curtain rises, Sergt. Steipann and soldiers of the Russian infantry and artillery are discovered. NOTE.—All the soldiers wear the regular Russian uniform (see photographs); and the winter time is denoted by furs, fur caps, heavy boots, gloves and mittens, blankets and shawls. Steipann, for instance (low comedian), wears a large, red plaid shawl, high boots lined with fur, mittens, &c. As the curtain rises, all persons seen asleep. The arms are stacked. Steipann sits near the camp-fire R., writing by the light of a lantern. Beyond, on the earth-works, stands a sentinel wrapped in a thick mantle, looking out towards Rustschuk. The foreground is dark. Steipann murmurs to himself over his writing. In the extreme distance, R., behind the wings is heard the cry, "Halt! who comes? The countersign!" Shortly after, the same call on the other side, L. Steipann grows attentive, looks at his watch, casts a glance towards a group of soldiers, who lie around the fire beyond closely wrapped in their blankets, which are covered with snow, rises impatiently, and gives *one of the soldiers* (a trumpeter) a poke with his foot. The soldiers jump up with signs of sudden awakening, and a sense of the cold. The *trumpeter*, whose helmet has fallen from his head, disclosing a woollen night-cap drawn over his ears, blows the *reveille*, then exit R. A second and deeper-toned trumpet answers behind wings R. Soldiers come pouring on to the stage.

WHO GOES THERE?

No. 1. INTRODUCTION.

TEMPO ASSAI MODERATO.

pp

8va

(Curtain rises.)

GUARD. (In the right wing.)

Who goes there? At-ten - tion,
Halt, wer da? Patrouille vor-
Chi và là, all' er - ta

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STEIPANN.

(In the left wing.)

all! Who goes there? at - tention all! Get up!
bei! Halt, wer da? Patrouille vor-bei! Auf, auf!
stà! Chi va là, all' èr - ta stà! Su, su!

8va

Ho, there! ye la - zy knaves. Al- read - y day is here, hur - ry up, hur - ry
Ihr Faullenzer wacht auf, Der Morgen winkt schon hell, Tag - reveille, Tag - re-
O - là, poltroni o - là, è chiaro gio - rno già, lesti in piè, lesti in

cres.

up! The drum to wake is beating, To wake the trumpet calls!
veille! Ihr Tambour's ihr Trom-pet- er, wirbelt schmettert Tagre - - veille!
piè, tambu - ro batti à sveglia, suona à sveglia trombet- tier!

ff

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Up, ye cow-ards! where's your hearing? Form in steady, mar-tial
Hört ihr Schlingel, die Trom-pet-en Nehmt die Waffen! An-ge-
Sù pol-tro-ni, non sen-ti-te! Pronti in pie-di, fuori u-

ff

bearing; Up, be go-ing, Late 'tis growing, How much more
treten! Mun-ter rührt euch und for-mirt euch! s'ist Tag-re-
scite! Sù ri-bal-di, ch'è già tar-di! Oh quanto an-

ff *ff* *ff*

noise must I de-vise To make you rise?
veille! Auf, auf ge-schwind, der Dienst be-ginnt.
cor v'hò da chiamar per farvi al-zar?

dim. *p*

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Allabreve l'istesso tempo, marcato e moderato.

When in robes of white,..... earth lies be-fore me, Bright with frost and snow,
Liegt der Schnee so weiss,..... das macht mich fröh-lich, glit-zert hell das Eis.....
Quan-do bianco il suol,..... ve-der m'e da-to, tut-to neve e gel'.....

p

..... de-light comes o'er me! Then, in i-cy fet-ters though she's bound,
..... *da bin ich see-lig! Wenn es Frost gibt, dass der Bo-den kracht,*
..... io son be-a-to, co-me bril-la e scin-til-la al-lor,

(*shivering with cold.*)

Rus-sia stands a-gain with splen-dor crown'd. brrrrrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrrrr
zeigt sich Russ-land in kry-stall-ner Pracht, brrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrr
la mia Rus-sia col-ma di splen-dor, brrrrrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrrrr

mf *fp*

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rrr When the whist'ling winds I hear, brrrrrrrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrrrrrrrrrrrrrrr
rrr, wenn der Nordwind pfeift und braust, brrrrrrrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrrrrrrrrrrrrrrr
rrr, quando il ven - to odo fi - schiar, brrrrrrrrrrrrrrrrrrrrrrrrrrrr brrrrrrrrrrrrrrrrrrrrrrrrrrrr

mf *fp*

rrrr, Blow as if to split the ear, brrrrrrrrrrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrrrrrrrrr
rrrr, um die Oh - ren schneidend saust, brrrrrrrrrrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrrrrrrrrr
rrrr, in ma - nie - ra d'as - sor - dar, brrrrrrrrrrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrrrrrrrrr

f

Pesante.

rrrrrr, Ten thous - and bombs! ah, what de-light! No Rus - sian is he who feels it not a-
rrrrr. Pots Him - mel - türken Sapperment, dann fühlt sich der Russ'in seinem E - le-
rrrrrr, per mil - le bombe, che piacer! No Rus - so non è chi non lo sà go-

f Pesante.

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a tempo.

right! brrrr

Allegro.

STEIPANN.

(Cadets steal on the stage, and bombard STEIPANN *with snowballs.)*

this? Too great a lib - er - ty it is to al -
das? Die Drei-stig-keit geht doch zu weit. Welch ein
ciò? CADETS. Ma questa e trop-pa li - ber - tà e sof

Soprani & Alti.

ha, ha, ha, ha, ha, ha, ha, ha, be on your gaard, come on! Now, bravely, piff, paff,
ha, ha, ha, ha, ha, ha, ha, ha, der Feind ist da vor-an! Nur wei-ter piff, paff,
ah, ah, ah, ah, ah, ah' ah, ah, in guardia stà, corriam! Da bra- vi, piff, paff,

- low such a row, no, 'Twould to du - ty be re-
Spass! Was soll das! Au' weh! na, wart ich krieg Euch
frir tal ar - dir no, no, non posso in ve - ri-

he's yielding, piff, paff, He can re - sist us not much more, hur - rah!.....
Ihr Streiter piff, paff, der Sieg ist un - ser hal - tet Stand, hur - rah!.....
sin - re - sta piff, paff, à noi re - si - ter non po - trà, ur - rà!.....

- miss; There, e - nough! Come, be quit! no,
schon! Seid doch klug! s'ist ge - nug! au,
- tà: ba - sta veh'! basta or - su, no,

He's yielding Piff paff, come, onward, piff, paff, Still on he goes in speedy
Schon weicht er! Piff, paff, Schon keuchter! piff paff, er re - ti - rirt, o wel-che
già ce - de! Piff, paff, sù dal - li piff, paff, avanti an - cor in fuga ei

cres.

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no, I for - sooth, will not sub - mit! Leave me a - lone, I yield me now, One 'gainst you
au weh! Ich fleh' schon um Par - don Ich re - ti - rir! lasst ab von mir! Lasst ab von
no, già da - ver, non pos - so più! Smettete al - fin, m'arren-do già, m'arren-do

flight, For pi - ty asks the cow - ard wight! Ha, ha, ha, ha, he yields all
Schand, der Fei - ge fleht schon um Par - don! Ha, ha, ha, ha, steh' Feigling
và, il vi - le chie - de già pie - tà! Ah, ah, ah, ah, s'arren- de

assai.

all, I yield, and to your val - or bow! How - ev - er nice, It seems to me this may suf-
mir; so viel ü - ber Einem ist su viel! das ist su viel! So hört doch auf mit Eurem
già con- tr' - u - no tut - ti, bel va - lor un bel va - lor! Mi par' al - fin che può bastar!

right! Ha, ha, ha, ha, what val - or bright!
steh'! Ha, ha, ha, ha, 'sist ja nur Schnee!
già! Ah, ah, ah, ah, un bel va - lor!

-fice! hold up! hold up! It seems to me that
Spiel! Lasst ab, halt, halt! Ge - nug ist's jetst schon
-star! finiam! finiam! mi par che può ba-

Ha, ha, ha, ha, ha, ha, ha, ha, we've hurried him, and worried him, hur-rah!.....
Ha, ha, ha, ha, ha, ha, ha, ha! Nur a-van-cirt, un bombardirt hur-rah!.....
Ah, ah, ah, ah, ah, ah, ah, ah! lo bombardiam, lo mitragliam, ur - ra!.....

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this must stay, This now, must stop, I say, Or else, in truth, there'll something
bald! So seid doch klug, jetzt ist's genug! halt, halt! halt, halt! zu viel ist
star! mi par ch'omai si può cessar, o che dav ver l'a- vrete

When - in robes of white earth lies be - fore us, Bright with frost and snow, de- light comes
Liegt der Schnee so weiss das macht uns fröh - lich; glit - zert hell das Eis.... dann sind wir
Quan - do bianco il suol.... ve- der m'è da - to, tut - to neve e ge - - lo son be-

be to pay. If one a - lone in hand should be, I swear that he'll have work to
das schon bald! Hört auf, o Graus! jetzt lasst mich aus! Pots E - le - ment, Kartätscher
da pa- gar; se in man' mi vien' un sol' af - fe, lo giu - ro che l'avrà da

o'er us; Then, in i - cy gems although she's bound, Rus - sia stands a queen with
se - lig! Wen es Frost gibt, dass der Bo - den kracht! zeigt sich Russland in kry-
a - to, co - me bril-la e scin- til - la al - lor la mia Rus - sia col- ma

do with me! Now stay! brrrrrrrrr, brrrrrrr, Al - read-y this is quite e-
Sap - per - ment, lasst ab brrrrrrrrr, brrrrrrr, Nein, nein das wird mir jetzt zu
far con me! Non più! brrrrrrrrr, brrrrrrr, che già e troppo in ve - ri-

splen - dor crowned, Brrrrrrrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrr, when the whistling winds I
-stall - ner Pracht, Brrrrrrrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrr, Wenn der Nord wind pfeift und
di splen - dor! Brrrrrrrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrr, quando il vento o - do fi-

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-nough, now stay! brrrrrrr, brrrrrrr, My patience is exhausted quite, now stay,
viel, halt, halt, brrrrrrr brrrrrrr. Zum Teufel sucht ein andres Ziel! hört auf
-tà finiam! brrrrrrr, brrrrrrr, la mia pazienza esaustaè già, cessiam,

hear! brrrrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrrr, Blow, as if to split the ear,
braust brrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrr um die Oh - ren schneidend saust,
-schiar, brrrrrrrrrrrrrrrrrrrrrr, brrrrrrrrrrrrrrrrrrrrrr, in ma-nie - ra d'as - sor - dar',

ff *ff*

Pesante.

brrrrrrr, brrrrrrrrrrrrrr, By hundred thousand bombs! ye rogues, day or night, With me he'll have to
brrrrrrr, brrrrrrrrrrrrrr, Potz Turken Sapperment, da fuhlt sich die Brut in ihrem E - le-
brrrrrrrr, brrrrrrrrrrrrrrr, oh corpod'un canon, bir - boni in mia fè lävrete a far' con-

rrrr brrrrrrrrrrrrrrrrrrrrrrrrrrrr, Ten thousand bombs! ah what delight! No Russian is he, who feels it not a-
rrr brrrrrrrrrrrrrrrrrrrrrrrrrrr, Potz Him - mel-türken-sapperment, da fühlt sich der Russ' in seinem E - le-
rrrr brrrrrrrrrrrrrrrrrrrrrrrrrrrr, per mil - le bòmbe; che piacer! No Rus - so non è chi no lo sa go-

Pesante.

fight!
-ment!
-me!

(STEIPANN *runs off* L. OSIPP, *shortly before the close of the foregoing, comes out from the Chartaka above, looks over towards Rustchuk through a telescope screwed on to one of the pillars of the balcony. After* STEIPANN'S *exit.*)

a tempo.

-right, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, hà!
-ment, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!
der, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!

a tempo.

Ped.

ff *fz*

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ALL CADETS (*cheering.*) Ha, ha, ha! Hurrah!

OSIPP (*on balcony above.*) Hey there, you rogues!

IVAN (*to the others.*) The lieutenant! (*They form in line, military attitude. Salute.*) Good morning lieutenant!

ALL. Good morning!

OSIPP (*descends slowly.*) Good morning! You are no longer in the academy, youngsters. Here, in the great military school before the enemy, you must leave off your boyish pranks.

IVAN. Beg pardon, lieutenant. We were only having a little fun.

OSIPP (*pleasantly.*) Well, I can't blame you; there is really little fun to be had here in the outposts before Rustschuk, looking out for these devilish Turks.

IVAN. Nothing to eat at that!

FEDOR. Nothing to drink!

NIKIPHAR. No balls!

WASILI. No theatres!

DIMITRI (*the youngest of all.*) No women!

OSIPP. Women! Why, Dimitri! You must be thinking of your nurse, you little fragment of a soldier!

(*all laugh.*)

DIMITRI. Oho! The Grand Duke is here on the Danube with forty-five thousand men. If I were not a whole man then you would say, forty-four thousand nine hundred and ninety-nine and a half men; *ergo* I am a whole man.

(*all laugh.*)

OSIPP. So, you whole man, reach us your brandy flask: mine is empty.

DIMITRI. Mine too! (*Music.*)

IVAN. Just in time! Here comes a sutler

(*Joyful commotion.*)

ALL. A sutler! Bravo!

(*The soldiers in the background utter cries of joy, and rush to meet* VUIKA, *who enters* R.)

VUIKA (*driving a dog-sled loaded with casks of liquor, baskets, and other sutler's wares. He repeats his call on entering. His wife shoves the sled from behind. Both have characteristic make-ups, gypsy-like costumes, feet wrapped in strips of cloth; ragged; very servile in manner.*)

ENTRANCE OF THE SUTLERS.

No. 2.

Moderato alla breve.

mf VUIKA.

Whis - key,
Wut - ki,
Wut - ki,

f *p*

Whis - key, Whis - key here, who wants to buy, Health and strength it will sup - ply!
Wut - ki wenn die Fla-chen leer, Vut - ka bringt Euch Wut - ki her!
Wut - ki, chi ne vuol com-prar, bueno il sangue a ri - sto - rar!

fp *fp* *fp* *p*

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CHORUS OF CADETS AND SOLDIERS.

Whis - key, here's good Whis - key, Whiskey, gen - tle - men, who wants to
Wut - ki, gu - ter Wut - ki, star - ker gu - ter Wut - ki mei - ne
Wut - ki, pu - ro Wut - ki, Wut - ki, miei Si - gnor' chi vuol com

f *f* *f* *f*

Whis - key, Whis - key,
Wut - ki, Wut - ki,
Wut - ki, Wut - ki,

f *f*

dimin. *dim.*

buy! .....
Herrn! .....
prar! .....

(Dialog.)

p *pp*

Have You paid the wo-
Yes, old fellow! (man?
Well then, all right!

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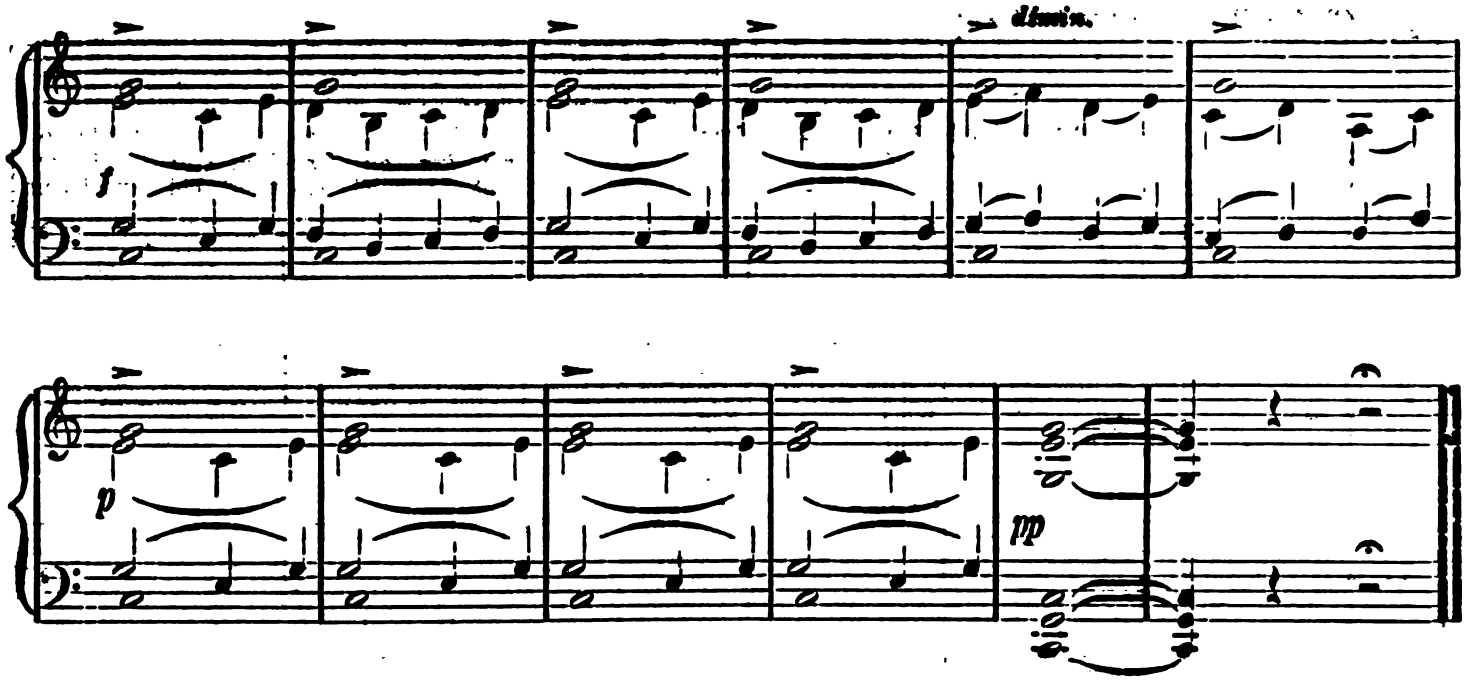

(Soldiers surround the sled tumultuously; hold out their canteens. The woman serves them. Music stops.)

OSIPP. Well, now, what are the Turks doing over there?

VUIKA. Me not know! me not know, Gospod (*cunningly.*) But, yes! Yesterday did the Turks try to come over the frozen Danube, and—hahaha! ice break!

OSIPP. So if the ice had not been weak, we should have had a surprise.

VUIKA. (*Shrugs shoulders.*) Surprise, Gospod, ah! Moslem—no courage, and only four hundred man.

DIMITRI. (*murmurs.*) So! just double the strength of our pickets!

VUIKA. (*aside.*) Just what I wanted to know.

CAPT. VASIL (*who has shortly before stepped out of the Chartaka, looked through the telescope, and then listened to the conversation. Severely.*) Dimitri Fedorowich!

THE OTHERS. The captain! (*Salute in unison.*) Good morning, captain!

VASIL. (*as above.*) Good morning! (*To* DIMITRI.) Three days' barrack arrest for talking too much.

DIMITRI. Captain!

VASIL. Not a word more. Right about—march!

(DIMITRI *salutes, faces about, and disappears in barracks.*)

VASIL. And this scoundrel of a gypsy may go home to the devil!

VUIKA. O Gospod! mercy—

VASIL. Away with him! (*To the Soldiers*) Have you paid the woman?

ALL. Yes, captain!

VASIL. So then—*basta!* (*Music.*)

(VUIKA *is conducted off with his sled in the midst of a crowd. He cries out noisily in going.*
Cadets and soldiers remain in background.

VASIL, *who in the mean while has been looking through the spyglass again demands.*)

OSIPP. Twenty degrees below zero last night!

VASIL. (*gaping.*) It is devilish slow out here!

OSIPP. That is true!

(*Both officers retire to the fire; each lights a pipe; then they seat themselves where Steipann has been writing, and begin a game of cards.*)

STEIPANN (*comes forward snuffing the air. The cadets comes to foreground with him.*)
Oh, I smell wutky!

IVAN (*offers his flask.*) Here, old Cartridge Case, have a drink.

THE OTHERS. (*offering their canteens.*) Drink! drink!

STEIPANN. Slowly! slowly! Each man in his turn; order must be maintained. (*Drinks from each canteen.*)

VASIL. (*in the mean while at cards.*) Ivan!

IVAN (*salutes.*) Captain!

VASIL. How about breakfast? Who is officer of the day.

IVAN (*in undertone.*) Officer of the day?

FEDOR (*in undertone.*) Lieut. Vladimir!

IVAN (*aloud.*) Lieut. Vladimir!

VASIL (*continuing his game.*) Where in the devil is he?

FEDOR (*undertone to Ivan.*) In bed!

IVAN. In bed? We'll soon wake him! Our morning serenade at the academy!

(*They go to the first shanty of the barracks,* L., *and begin in the tone of a nonsensical serenade.*)

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CHORUS OF CADETS.

No. 3.

CHORUS OF CADETS AND SOLDIERS.

Allegro marcato.

CADETS.

Still snor - ing, still a - sleep he's ly - ing, tschin, ta ta ra ta,
Er - wa - che frei von al - lem Kum-mer tschin, ta ta ra ta,
Se dor mi an - cor-se rus - si an - cora tscin, ta ta ra ta,

SOLDIERS.

tschin, ta ta ra ta,
tschin, ta ta ra ta,
tscin, ta ta ra ta,

tschin, ta ta ra, Wake up! 'tis late, the hours are fly - ing, tschin, ta ta ra ta,
tschin, ta ta ra, aus dei - nem sanf - ten, sü - ssen Schlummer tschin, ta ta ra ta,
tscin, ta ta ra, ti des - ta alfin che tarda è l'o - ra, tscin, ta ta ra ta,

tschin, ta ta ra, tschin, ta ta ra ta,
tschin, ta ta ra, tschin, ta ta ra ta,
tscin, ta ta ra, tscin, ta ta ra ta,

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DREAM SONG.

No. 3a. RECITATIVE.

[VLADIMIR *enters from barracks, and shakes hands with his comrades.*]

NOTE.—The lady who represents *Vladimir* can contribute much to a grateful and correct representation of the character if, in her external appearance in the first and third acts, she casts all feminine vanity aside. Short hair of a military cut; a brown, hardy hue of the face; a slightly-indicated downy mustache; a manly, energetic carriage; waist full; and a voice held deep as possible in speaking,—all these will promote the deception. The same may be said to the ladies who represent the cadets. When *Vladimir* is disguised as a girl, the man in disguise should be indicated by an awkward and angular carriage.

VLADIMIR.

Why, ah! why did you thus wake me? And rend from me such a sweet, en - chanting
Wa-rum muss- tet Ihr mich we - cken? den sü - ssen Traum habt Ihr grausam mir ver-
Ah per - chè per - chè sve - gliar - mi, rapiste a me dolce un sog - no incanta-

p

ALLEGRETTO.

dream! From my heart 'twill ne'er de - part!
scheucht! Die Erinn'- rung bann' ich kaum!
- tor! *Soprani.* Ah l'a - vrò per sempre in cor!

CADETS. Fine, in - deed! but, why
Wie ein Traum! Schlucht-ge -
Alti. Bel da - ver'! e per -

That is fine! from his heart!
Wie ein Traum! Träumtest Ruhm!
Bel - lo assai! sempre in cor!

p

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For it was a dream of love! Yes, a dream that fan - cy
Nein ein sü - sses Lie - bes - spiel! Ach ein hol - des En - gels-
per - chè so - gno fù d'a - mor! Si un fan - tas - ma ama - lia-

so! Fair and mild?
wohl? Schön und mild
chè? vago un fior?

of a wife?
Wie, ein Weib?
una ur - ì?

rallent.

wove. Charms, that vis - ions thus un-
bild. Ach das Bild, das ihr ver-
tor! La leg - gia - dra ch'io so-

Go on, go on, in ten - der style, Describe your charming dream mean - while.
Erzähl, erzähl, das ist char - mant, ach solchein Traum ist in - tres - sant!
Di su, di su, con va - go stil, descriri il so - gno tuo gen - til!

f *pp*

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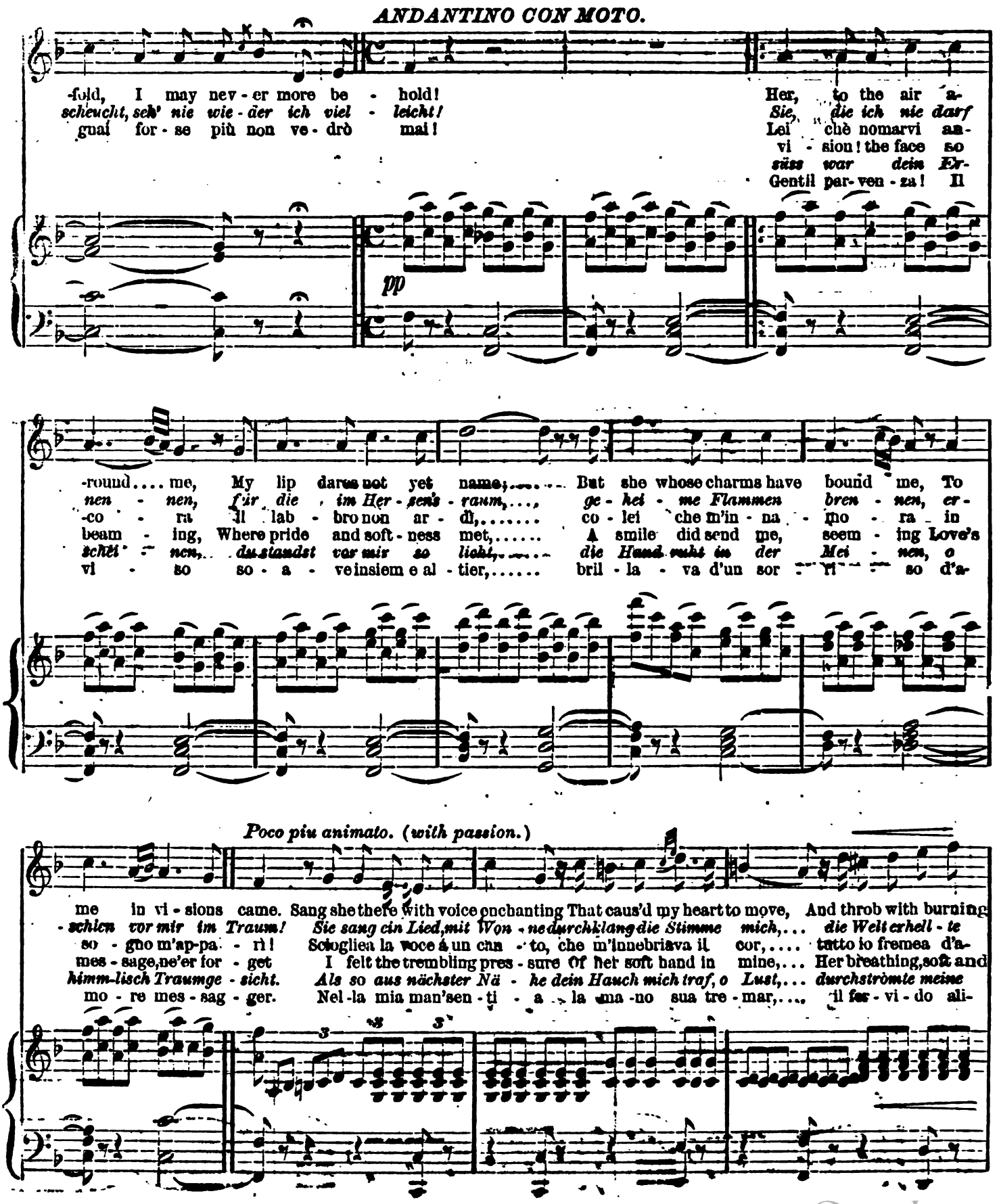

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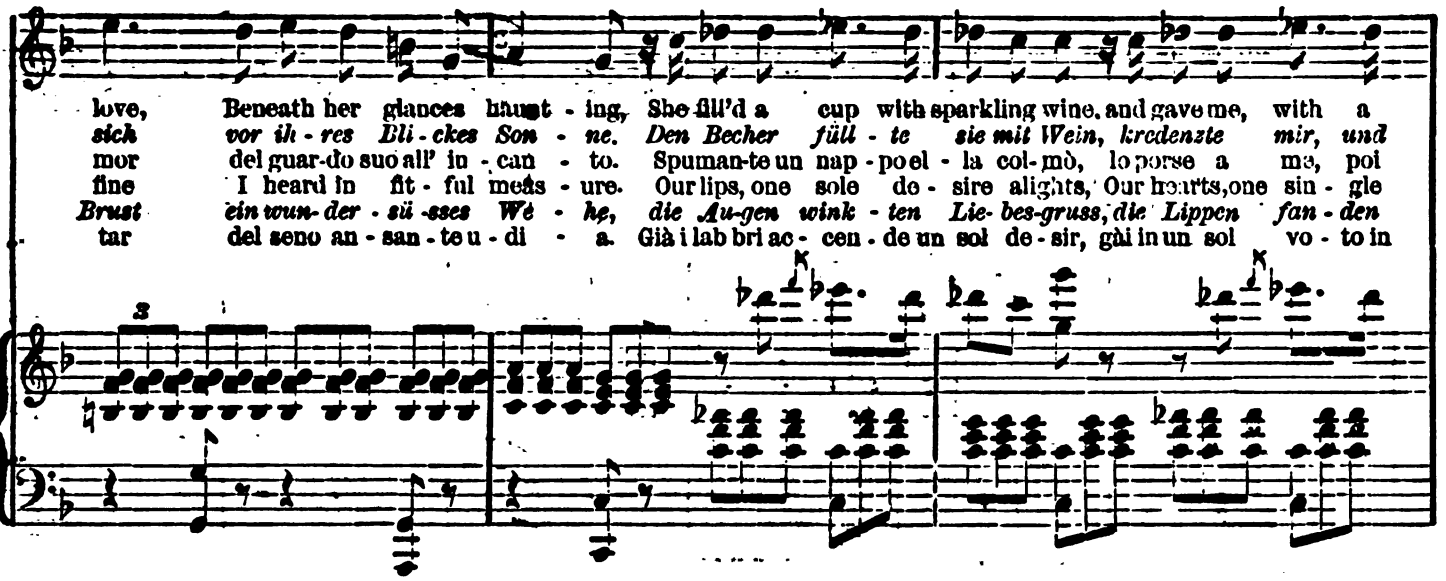

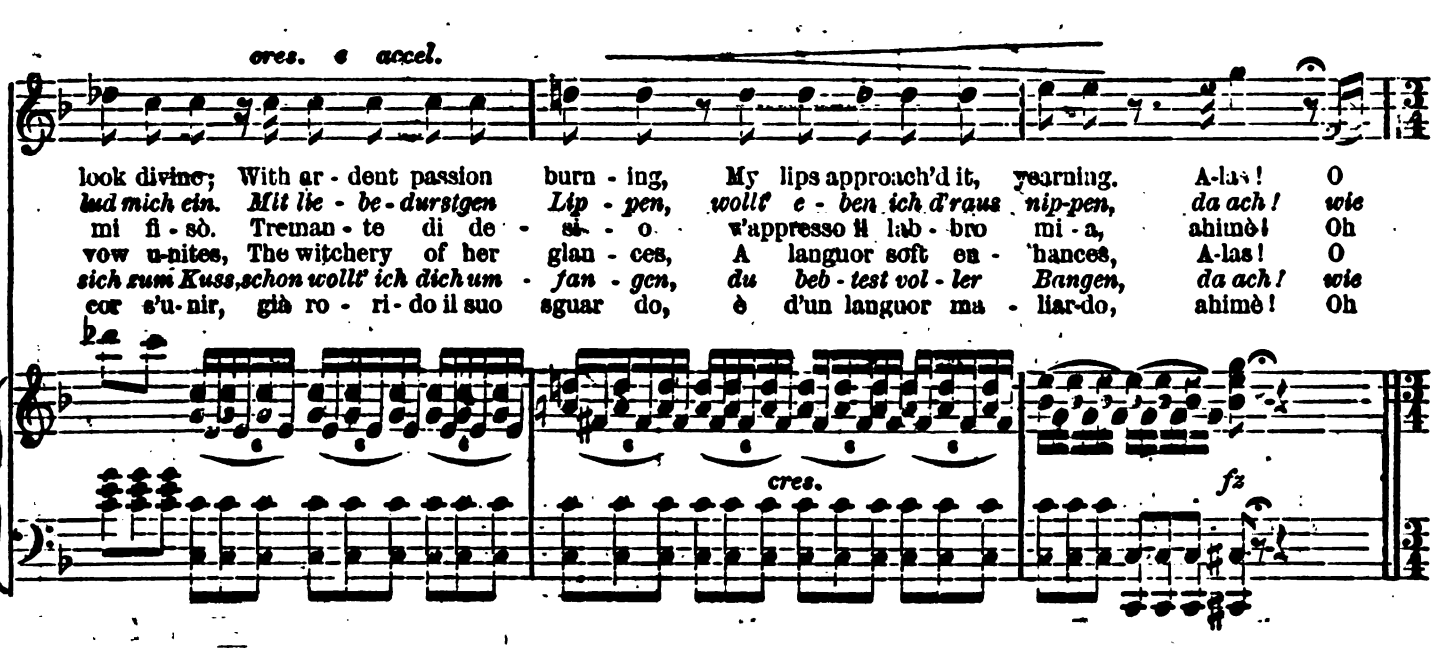

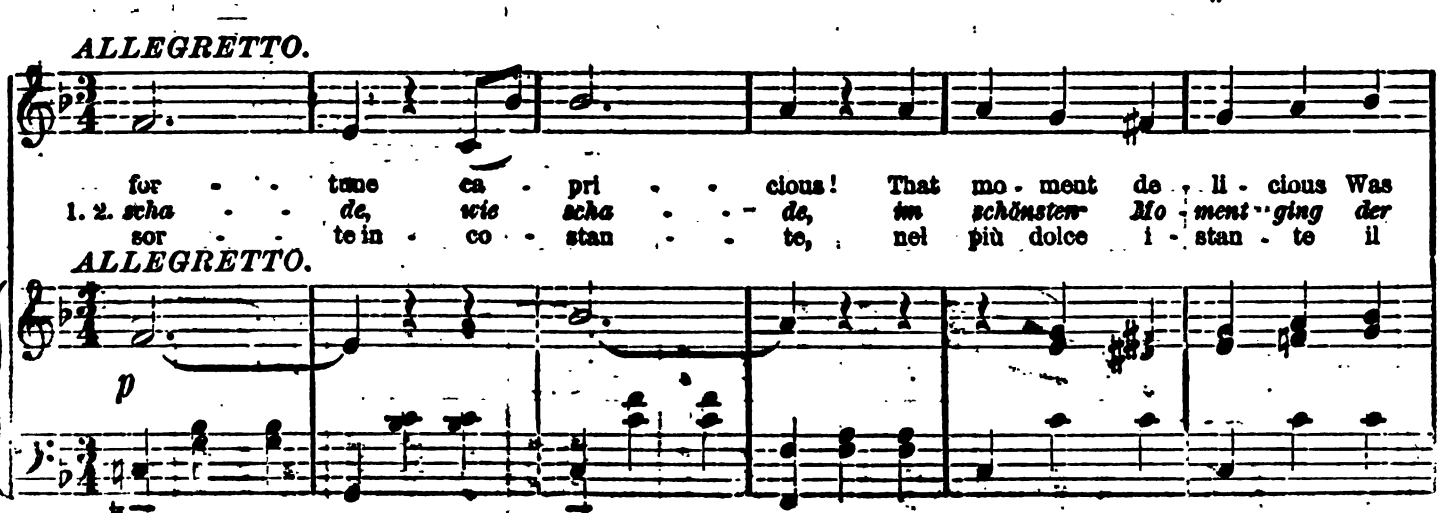

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lost with the dream! O hap - less fate!
Traum schon zu End! s'ist jam - mer - schad',
so - gno sva - nl! oh rio de - stin!

CADETS.

What pi - - ty! what
wie scha - - de, wie
Pec - ca - - to, pec

O hap - less fate! It van - - ish'd and
s'ist jam - mer - schad' wie scha - - de der
oh rio de - stin! il so - - gno il

cres.

pi - - ty! it fled..... with the dream, it
scha - de, im schön - - sten Mo - ment der
ca - - to, il so - - gno sva - nl, il

Ah!..... it fled, it
Jam - - - mer - schad, der
ei ..... sva - nl, il

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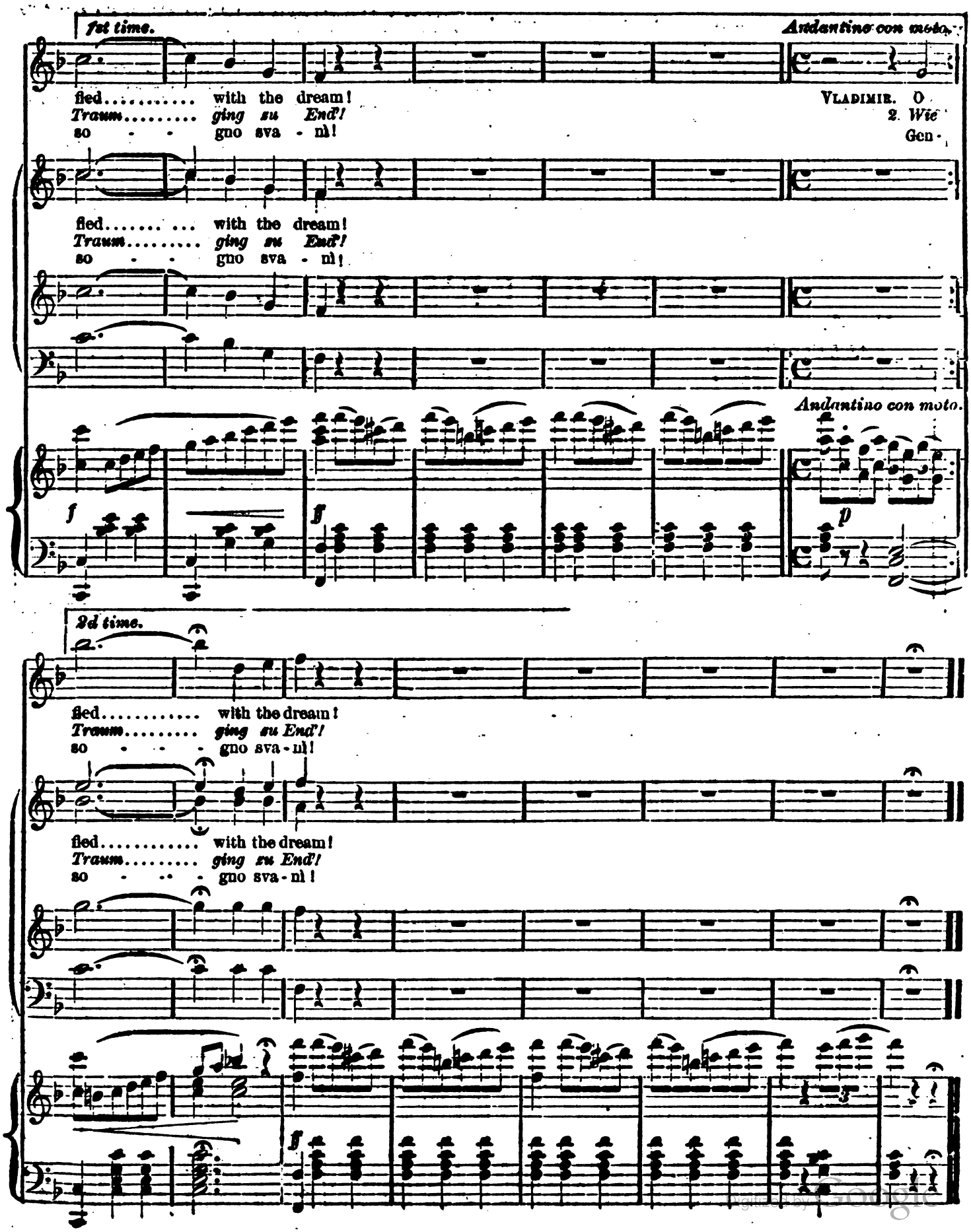

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VASIL (*after finishing the game, comes forward with* OSIPP. VLADIMIR *salutes.* VASIL *salutes*). You have been dreaming, Vladimir?

VLADIMIR. Yes. (*A very deep sigh*). Ah! ! !

VASIL. A regular alarm-gun of a sigh. Are you in love? Hey? (VLADIMIR *gives a melancholy nod.*)

VASIL. Who is the fair one?

VLADIMIR. I must keep the name a secret, Vasil!

DIMITRI (*thrusting his head out of the barrack door*). His sweetheart's name is Lydia. I heard it in his sleep. (*Disappears. The others laugh.*)

VASIL. So her name is Lydia,—a stage name?

VLADIMIR (*decidedly*). Oh, no! she belongs to the aristocracy. (*Relates.*) While in Odessa I broke my ankle, in consequence of being thrown from my horse. The lady in question was driving past at the time; and in spite of the remonstrance of her companion, who called her Lydia Imanovna, she took me into her carriage, and brought me to my lodgings, whither she sent daily to ask after me. I had scarcely recovered when I was ordered here. Wherefore? And I have never been able to learn who she was.

VASIL. You were placed under my command with the special remark, that an officer in the army, in high position, had requested you to be transferred because his ward had looked too deeply into your eyes!

VLADIMIR. The deuce!

OSIPP. Poor fellow! banished to the outposts on account of your handsome eyes!

VLADIMIR (*in vexation*). And if there were only a skirmish here once in a while—a surprise from the enemy—some kind of occupation, but this—(*A loud noise outside* L. *The pickets call out, "To arms!" All hurry to grasp their weapons; the artillerists hasten to the guns: the infantry form in line. A long roll of drums introduces the following.*)

REPORTER'S SONG.

No. 4.

ALLEGRO.

STEPHEN.

What's that noise? Who can be
Was gibt's da *Man bringt ihn*
Qual ru - mor? *Tenori.* Chi mai sa-

COSSACKS. A spy, a spy,
Ein Spion, ein Spion!
l'ab - biam, l'ab - biam!
Bassi.

ALLEGRO.

p

JULIAN.

be? Ah! wait while I ex - plain!
schon! *O mei - ne werthen Herrn,*
- rà! Mi stiano ad as - col - tar!

We'll see, We'll see! He thinks we shall be-
Folg' uns, folg' uns, *da gibt es kein Par-*
và là và là! ci pensi in - fi - noc-

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JULIAN.

But all know who I am.
ich fol-ge Ihnen schon,
ma sap-pia - no ch'io son

You honor me too much, my
In - como - di - ren sie sich
Ah, troppo onor Sig - no - ri

-lieve.
-don!
-chiar!

Thou art a cut-throat knave!
Euch Schurken kennt man schon
tu sei un ma - scal - zon!

cres.

friends!
nicht!
miei!

O, thank you for such fa - vors
Sie sind sehr gü - tig, dan - ke
O gra - zie mil - le del fa-

f CADETS.

Let us hang him!
Du sollst hän - - gen,
Im - pic - car lo!

f SOLDIERS & COSSACKS, STEPHEN col Tenor 1.

Thou art a spy that Turkey sends! Let us hang him!
nur fort, nur fort, du schlauer Wicht! Du sollst hän - - gen,
de' tur - chi u - na spia tu séi! Im - pic - car - - lo!

f

fp

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kind! I'm grateful, tho' the boon's de - clined!
sehr! Ganz nach Be- lie - ben, bit - te sehr!
-vor ah mol - to gra - to dell - 'o - nor!

We will hang thee! by the neck!
Du sollst hän - - gen! Zum Ver-hör!
per la go - - la! pen - zo - lar

f *fp* *f*

VLADIMIR. JULIAN.

Ah! what delight! Ju - lian here! Vla - di-
Ich fol - ge schon! Ju - lian du! Freundchen
Oh, che pia - cer! Tu Giulian! Vla - di-

You soon shall see!
Marsch zum Ver - hör!
noi ti ve - drem!

pf *f*

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Piu Moderato.

VLADIMIR. (*Introducing him.*)

-mir! Ju - lia - no Golz, a wri - ter for the
du? *Juli - an von Golz,* *ein deutscher Journa-*
-mir! Giu - lia - no Golz, un va - li - do scrit-

Who in the deuce now can he be?
Sie kennen sich, sie ken - nen sich?
Chi diavo - lo può es - se - re?

Piu moderato.

p

JULIAN.

Press, by Russians much es-teemed! Employ - ers sent me hith - er, with the spe - cial mission
lit, der sehr ge - fürchtet ist! *Von mei - ner Re - dac - tion führt mich hie - her ei - ne Mis-*
tor, dei Rus - si gran fau - tor! Spaccia - to m'hanno qui con la mission par - ti - co -

p *pp*

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trust - ed of ob - serv - ing and re - cord - ing all the deeds of war pro-
sion, als nim - mer - sat - ter Krie - ges - schau - platz Spe - ci - al - be - richt - er
lar di os - ser - va - re, re - gis - tra - re tut - ti i fat - ti del - la

colla voce.

- gress - ing; And 'tis thus you find me here, A war re - por - ter, by your
stat - ter, wenn der Tit - tel scheint, zu gross, nennt mich kurz - weg Re - por - ter,
guer - ra, co - sì - chè quì ven - go à fa - re il re - por - ter mi - li-

Più moderato.

JULIAN.
Recit. ad libitum.

leave!
blos.
tar!

A re-por-ter, I pro-
Ein Re-por-ter ist ein
Un re-por-ter, vel' di-

p

A re-porter? what is that? a re-porter? what is that?
Ein Re-porter? was ist das? Ein Re-porter, was ist das?
a re-porter? che vuol dir? Un re-porter? che vuol dir?

p

Più moderato.

p

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Allegretto Moderato.

-pose, Is a man, who all things knows. Stay, while I ex - plain. With my
Mann, dem man nichts ver - ber - gen kann; hör'n Sie mich nur an: Das No-
ro, egli è un uom che tut - to sà; state ad a - scol - tar, col li-

p

note-book ev - ery-where, Always read -y, prompt and free, Here to - day, to - morrow there, Naught can
tis- buch in der Hand, kenn ich ü - ber - all mich aus, bin in je - gli - chem Lo - kal ori - en-
- bretto o - gnor trà man, sem-pre pron - to sempre in piè og - gi quì, co - là do - man, nul - la

be unknown to me. Day by day I gath - er facts, Ev - ery i - tem that at - tracts And a-
tirt gleich und, zu Haus! bin von Al - lem in - for - mirt, was den Le - ser in - tre - ssirt, dring in
v'hà d'ignoto à me, in - for - ma - to dì per dì d'o - gni cosa che al let - tor in - te-

-wakes the reader's mind, Seeking out, I al - ways find. Now with vig - or, oft with grace, But for
je - den Zir - kel ein, sei er noch so ex - clu - siv. Zu er - fah - ren ein De - tail, biet' ich
res - se può de - star, nul - la puossi à me ce - lar; or vee - men - te ed or gen - til, ma obiet-

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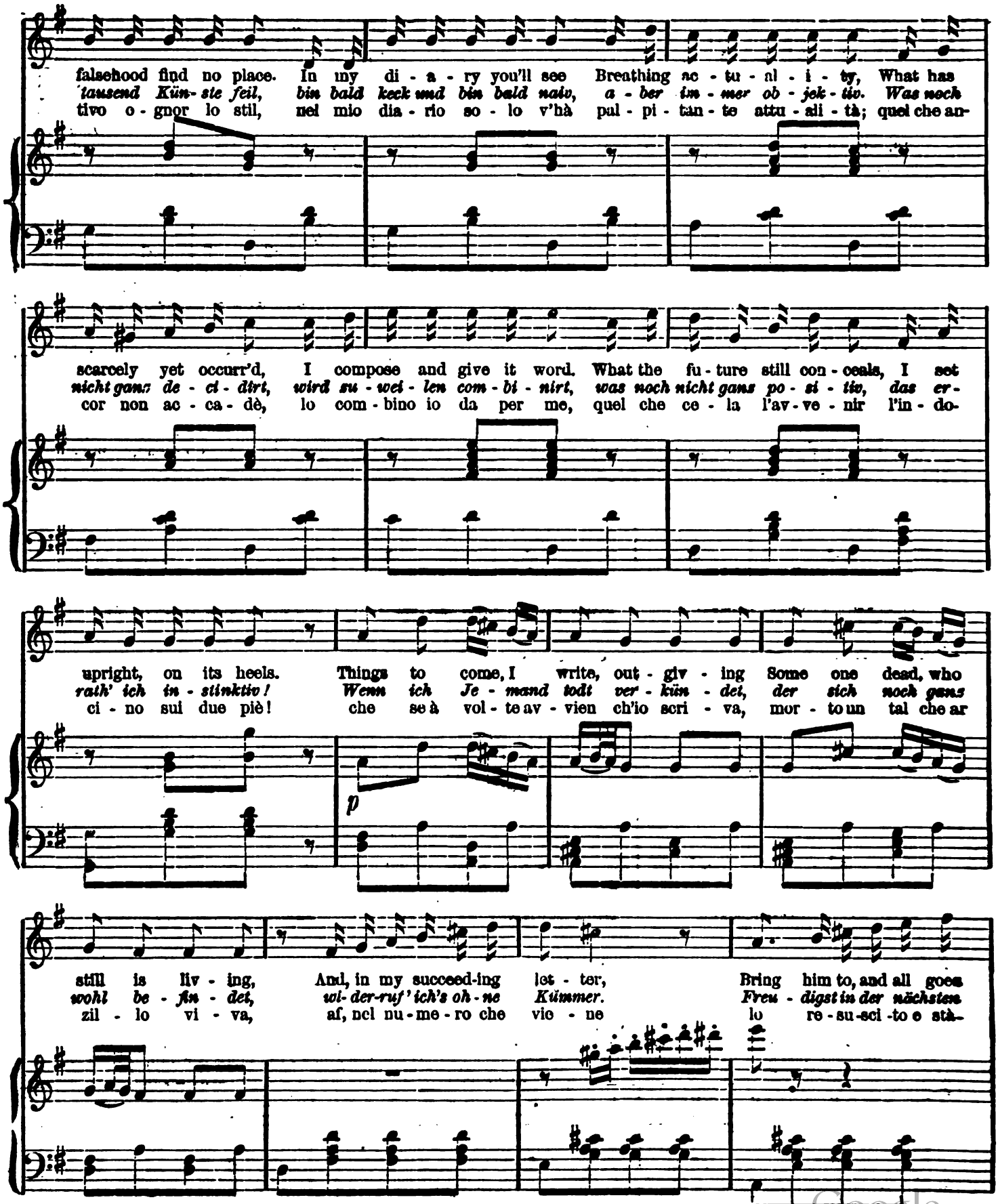

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bet - ter, Here, to - day, to - mor - row, gone, Night and day still mov - ing
Num - mer. Je - des di - stin - guir - te Paar, das ge - leit ich rum Al-
be - ne, og - gi quì, do - ma - ni lì sempre in mo - to notte e

fz *fz*

on! There's no club, no bou - doir free, That can close its door to me! To the
- tar. Wer im's bes - s're Jen - seits sog, kriegt von mir 'nen Ne - kro - log! Spende
dì. Non v'ha club, non v'ha bou - doir, che si possa à me vie - tar! Coi peo-

p

font with babes I go, At the al - tar kneel with brides, At the funerals with the dead; All of
Hin - ter - blieb'nen Trost, sprech beim Fest - ban - quet den Toast, ste - he auch Ge - vat - ter gar, wenn ge-
nati al fon - te io vò, cog - li spo - si vo all' al - tar, vo coi mor - ti al funeral, noto in-

p

good or ill I heed. Is one knighted at the court, Should some guilt - y wretch be hung, Both are
bor'n ein Drillingspaar: wo Ver - dienst wird de - co - rirt, da er - fahr' ich es brühheiss; auch kein
somma il bene il mal, s'uno è fat - to cav - a - lier, o se un reo si dee impi-car, son due

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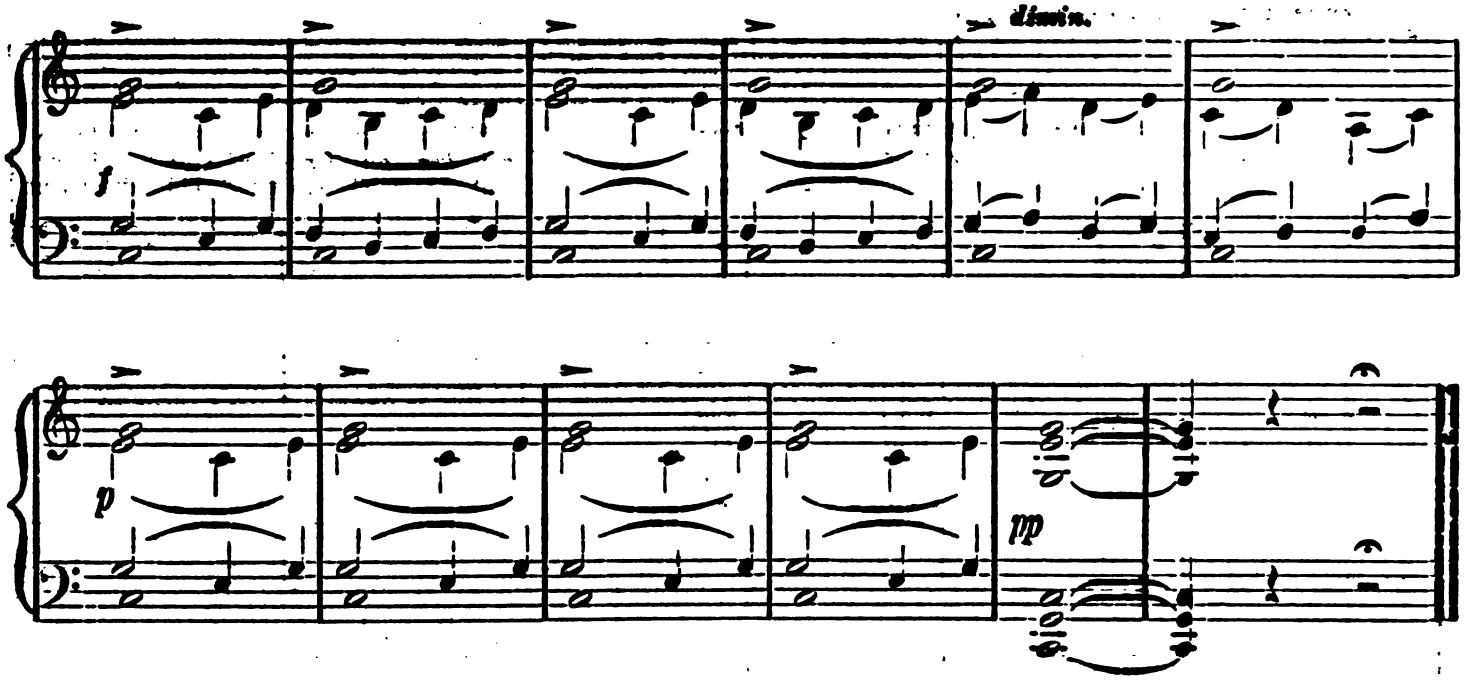

(Soldiers surround the sled tumultuously; hold out their canteens. The woman serves them. Music stops.)

OSIPP. Well, now, what are the Turks doing over there?

VUIKA. Me not know! me not know, Gospod (*cunningly.*) But, yes! Yesterday did the Turks try to come over the frozen Danube, and—hahaha! ice break!

OSIPP. So if the ice had not been weak, we should have had a surprise.

VUIKA. (*Shrugs shoulders.*) Surprise, Gospod, ah! Moslem—no courage, and only four hundred man.

DIMITRI. (*murmurs.*) So! just double the strength of our pickets!

VUIKA. (*aside.*) Just what I wanted to know.

CAPT. VASIL (*who has shortly before stepped out of the Chartaka, looked through the telescope, and then listened to the conversation. Severely.*) Dimitri Fedorowich!

THE OTHERS. The captain! (*Salute in unison.*) Good morning, captain!

VASIL. (*as above.*) Good morning! (*To* DIMITRI.) Three days' barrack arrest for talking too much.

DIMITRI. Captain!

VASIL. Not a word more. Right about—march!

(DIMITRI *salutes, faces about, and disappears in barracks.*)

VASIL. And this scoundrel of a gypsy may go home to the devil!

VUIKA. O Gospod! mercy—

VASIL. Away with him! (*To the Soldiers*) Have you paid the woman?

ALL. Yes, captain!

VASIL. So then—*basta!* (*Music.*)

(VUIKA *is conducted off with his sled in the midst of a crowd. He cries out noisily in going.*
Cadets and soldiers remain in background.

VASIL, *who in the mean while has been looking through the spyglass again descends.*)

OSIPP. Twenty degrees below zero last night!

VASIL. (*gaping.*) It is devilish slow out here!

OSIPP. That is true!

(*Both officers retire to the fire; each lights a pipe; then they seat themselves where Steipann has been writing, and begin a game of cards.*)

STEIPANN (*comes forward snuffing the air. The cadets comes to foreground with him.*)
Oh, I smell wutky!

IVAN (*offers his flask.*) Here, old Cartridge Case, have a drink.

THE OTHERS. (*offering their canteens.*) Drink! drink!

STEIPANN. Slowly! slowly! Each man in his turn; order must be maintained. (*Drinks from each canteen.*)

VASIL (*in the mean while at cards.*) Ivan!

IVAN (*salutes.*) Captain!

VASIL. How about breakfast? Who is officer of the day.

IVAN (*in undertone.*) Officer of the day?

FEDOR (*in undertone.*) Lieut. Vladimir!

IVAN (*aloud.*) Lieut. Vladimir!

VASIL (*continuing his game.*) Where in the devil is he?

FEDOR (*undertone to Ivan.*) In bed!

IVAN. In bed? We'll soon wake him! Our morning serenade at the academy!

(*They go to the first shanty of the barracks,* L., *and begin in the tone of a nonsensical serenade.*)

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CHORUS OF CADETS.

No. 3.

CHORUS OF CADETS AND SOLDIERS.

Allegro marcato.

CADETS.

Still snor - ing, still a - sleep he's ly - ing, tschin, ta ta ra ta,
Er - wa - che frei von al - lem Kum-mer tschin, ta ta ra ta,
Se dor mi an - cor-se rus - si an - cora tscin, ta ta ra ta,

SOLDIERS.

tschin, ta ta ra ta,
tschin, ta ta ra ta,
tscin, ta ta ra ta,

tschin, ta ta ra, Wake up! 'tis late, the hours are fly - ing, tschin, ta ta ra ta,
tschin, ta ta ra, aus dei - nem sanf - ten, sü - ssen Schlummer tschin, ta ta ra ta,
tscin, ta ta ra, ti des - ta alfin che tarda è l'o - ra, tscin, ta ta ra ta,

tschin, ta ta ra, tschin, ta ta ra ta,
tschin, ta ta ra, tschin, ta ta ra ta,
tscin, ta ta ra, tscin, ta ta ra ta,

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tschin ta ta ra, Ope wide your eyes, to-day's bright beams, And stop your snoring, and your dreams, r r r r
tschin ta ta ra, o öff - ne doch die Aü - ge - lein, sonst müs - sen wir uns hei - ser schrein, r r r r
tscin ta ta ra, spa - lan - ea alfin - i va - gi rai o che sfiatar quì ci fa - rai, r r r r

tschin ta ta ra, wake up, wake up! r r r r
tschin ta ta ra, wach auf, wach auf, r r r r
tscin ta ta ra, ti de - sta alfin, r r r r

tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, ra ta ra ta ra, tschin boom, tschin boom,
tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, ra ta ra ta ra, tschin bum, tschin bum,
tscin bum, tscin bum, tscin bum, tscin bum, tscin bum, tscin bum, ra ta ra ta ra, tscin bum, tscin bum,

tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin boom, tschin ta ta ra, tschin boom, tschin boom,
tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin bum, tschin ta ta ra, tschin bum, tschin bum,
tscin bum, tscin bum, tscin bum, tscin bum. tscin bum, tscin bum, tscin ta ta ra, tscin bum, tscin bum,

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tschin boom, tschin boom, tschin boom, tschin boom, tschin, Late it grows, late it grows, Ope your
tschin bum, tschin bum, tschin bum, tschin bum, tschin, wa - che auf, wa - che auf, öff - ne
tscin bum, tscin bum, tscin bum, tscin bum, tscin, tar - di è già, tar - di è già, su spa -

tschin boom. tschin boom, tschin boom, tschin boom, tschin, Late it grows, late it grows, Ope your
tschin bum, tschin bum, tschin bum, tschin bum, tschin, wa - che auf, wa - che auf, öff - ne
tscin bum, tscin bum, tscin bum, tscin bum, tscin, tar - di è già tar - di é già, su spa -

f

eyes to day's bright beams, And stop your snor - ing and your dreams.....
doch die Aü - ge - lein, sonst mü - ssen wir uns hei - ser schrein.....
- lan - ca i va - ghi rai o che sfia - tar qui ci fa - rai.....

f

eyes to day's bright beams, And stop your snor - ing and your dreams..... ....
doch die Aü - ge - lein, sonst mü - ssen wir uns hei - ser schrein.....
- lan - ca i va - ghi rai o che sfia - tar qui ci fa - rai.....

f

f

f

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DREAM SONG.

No. 3a. RECITATIVE.

[VLADIMIR *enters from barracks, and shakes hands with his comrades.*]

NOTE.—The lady who represents *Vladimir* can contribute much to a grateful and correct representation of the character if, in her external appearance in the first and third acts, she casts all feminine vanity aside. Short hair of a military cut; a brown, hardy hue of the face; a slightly-indicated downy mustache; a manly, energetic carriage; waist full; and a voice held deep as possible in speaking,—all these will promote the deception. The same may be said to the ladies who represent the cadets. When *Vladimir* is disguised as a girl, the man in disguise should be indicated by an awkward and angular carriage.

VLADIMIR.

Why, ah! why did you thus wake me? And rend from me such a sweet, en - chanting
Wa-rum muss- tet Ihr mich we - cken? den sü - ssen Traum habt Ihr grausam mir ver-
Ah per - chè per - chè sve - gliar - mi, rapiste a me dolce un sog - no incanta-

p

ALLEGRETTO.

dream! From my heart 'twill ne'er de - part!
scheucht! Die Erinn'- rung bann' ich kaum!
- tor! *Soprani.* Ah l'a - vrò per sempre in cor!

CADETS. Fine, in - deed! but, why
Alti. *Wie ein Traum! Schlacht-ge-*
Bel da - ver! - e per-

That is fine! from his heart!
Wie ein Traum! Träumtest Ruhm!
Bel - lo assai! sempre in cor?

p

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For it was a dream of love!
Nein ein sü - sses Lie - bes - spiel!
per - chè so - gno fù d'a - mor'!

Yes, a dream that fan - cy
Ach ein hol - des En - gels-
Si un fan - tas - ma ama - lia-

so?
wohl?
chè?

Fair and mild?
Schön und mild
vago un fior?

of a wife?
Wie, ein Weib?
una ur - ì?

wove.
bild.
tor!

rallent.

Charms, that vis - ions thus un-
Ach das Bild, das ihr ver-
La leg - gia - dra ch'io so-

Go on, go on, in ten - der style, Describe your charming dream mean - while.
Erzähl, erzähl, das ist char - mant, ach solchein Traum ist in - tres - sant!
Di su, di su, con va - go stil, descriri il so - gno tuo gen - til!

f

pp

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ANDANTINO CON MOTO.

-fold, I may nev - er more be - hold! Her, to the air a-
scheucht, seh' nie wie - der ich viel - leicht! *Sie, die ich nie darf*
gnai for - se più non ve - drò mai! Lei chè nomarvi aa-
vi - sion! the face so
süss war dein Er-
Gentil par - ven - za! Il

pp

-round.... me, My lip dares not yet name,..... But she whose charms have bound me, To
nen - nen, für die im Her - zens - raum,..., *ge - hei - me Flammen bren - nen, er-*
-co - ra il lab - bro non ar - di,..... co - lei che m'in - na - mo - ra in
beam - ing, Where pride and soft - ness met,..... A smile did send me, seem - ing Love's
schei - nen, du standst vor mir so licht,..... *die Hand ruht in der Mei - nen, o*
vi - so so - a - ve insiem e al - tier,..... bril - la - va d'un sor - ri - so d'a-

Poco piu animato. (with passion.)

me in vi - sions came. Sang she there with voice enchanting That caus'd my heart to move, And throb with burning
- schien vor mir im Traum! *Sie sang ein Lied, mit Won - ne durchklang die Stimme mich,... die Welt erhell - te*
so - gno m'ap-pa - rì! Scogliea la voce á un can - to, che m'innebriava il cor,.... tutto io fremea d'a-
mes - sage, ne'er for - get I felt the trembling pres - sure Of her soft hand in mine,... Her breathing, soft and
himm-lisch Traumge - sicht. *Als so aus nächster Nä - he dein Hauch mich traf, o Lust,...* *durchströmte meine*
mo - re mes - sag - ger. Nel - la mia man'sen - ti - a la ma - no sua tre - mar,.... il fer - vi - do ali-

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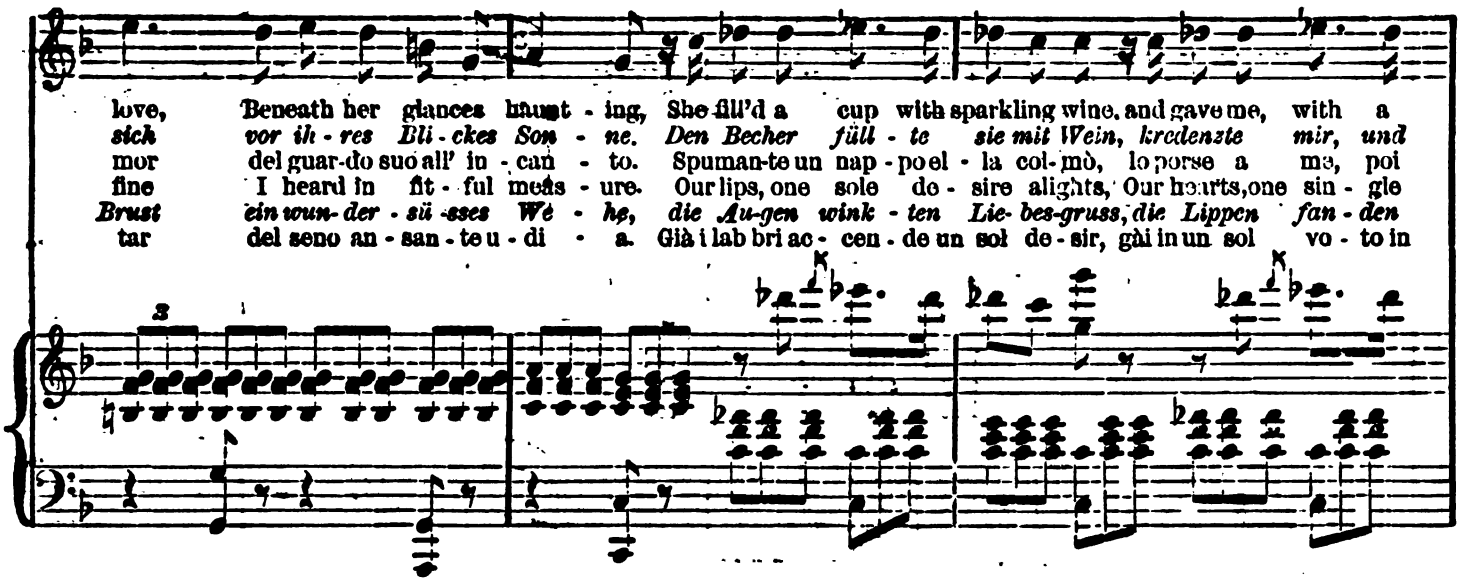

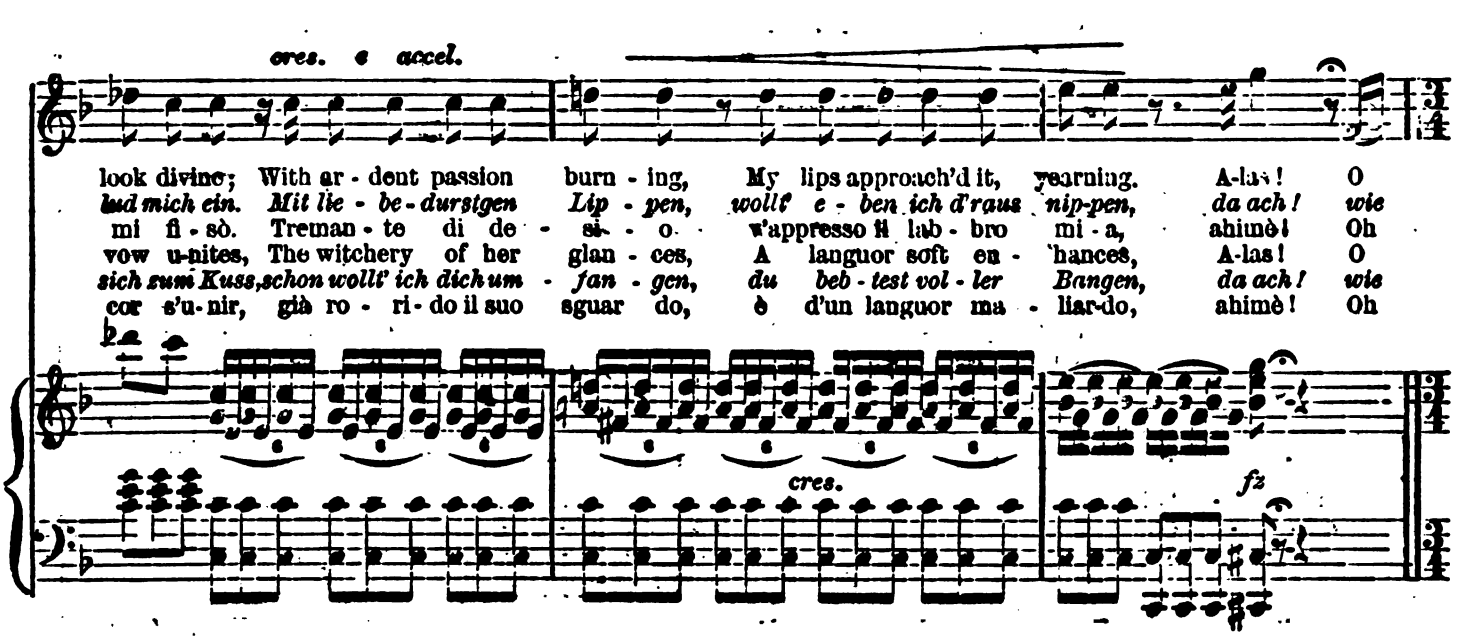

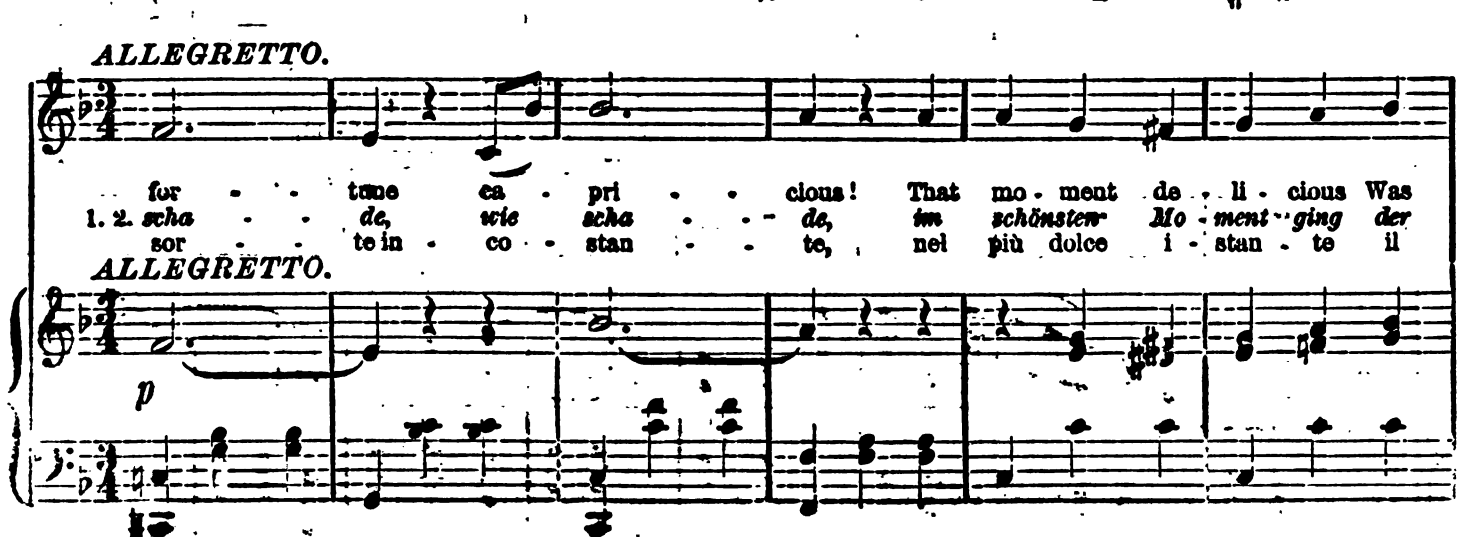

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lost with the dream! O hap - less fate!
Traum schon zu End! s'ist jam - mer - schad',
so - gno sva - ni! oh rio de - stin!

CADETS.

What pi - - ty! what
wie scha - - de, wie
Pec - ca - - to, pec

O hap - less fate! It van - - ish'd and
s'ist jam - mer - schad' wie scha - - de der
oh rio de - stin! il so - - gno il

crea.

pi - - ty! it fled..... with the dream, it
scha - de, im schön - - sten Mo - ment der
ca - - to, il so - - gno sva - ni, il

Ah!..... it fled, it
Jam - - - mer - schad, der
ei ..... sva - ni, il

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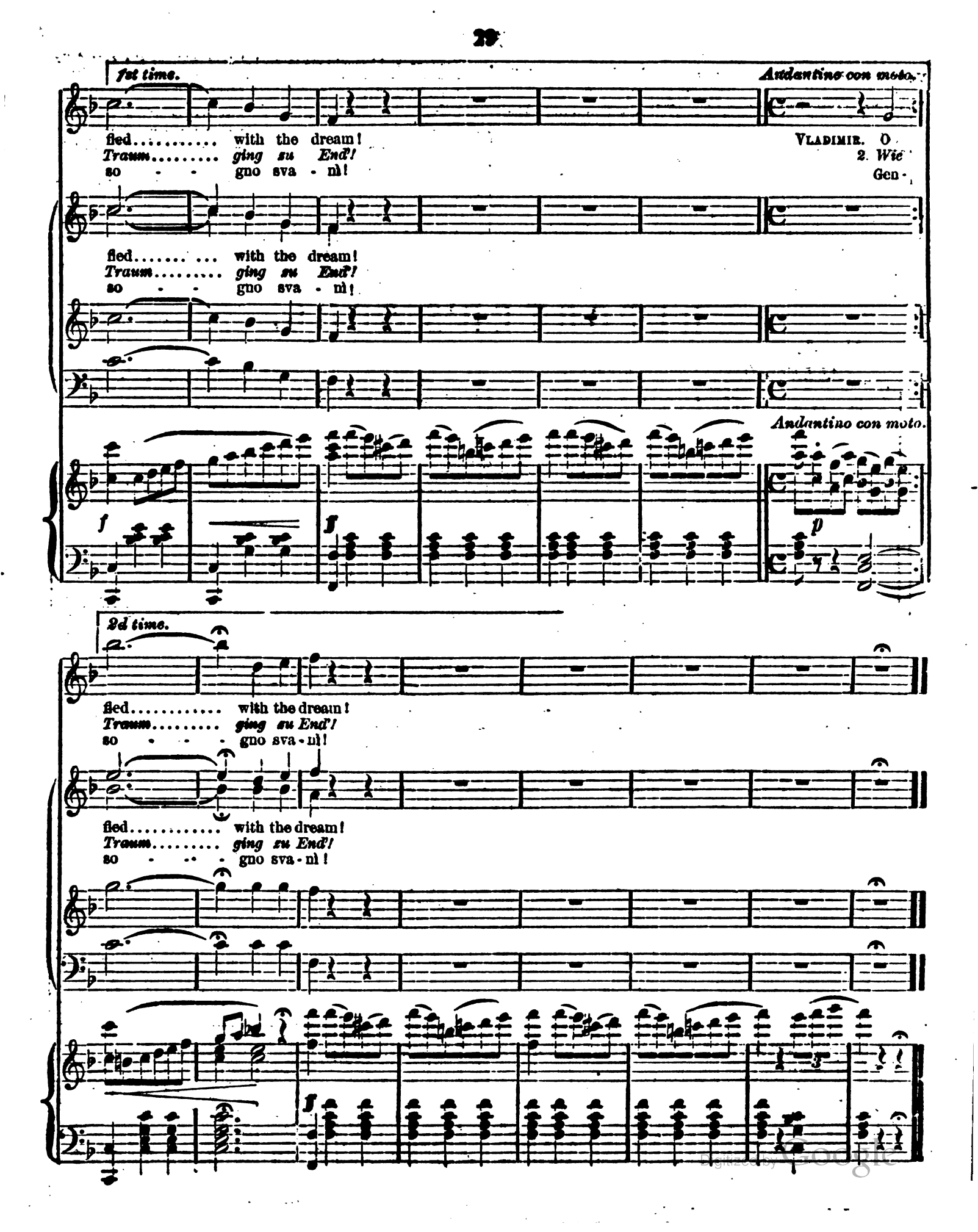

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VASIL (*after finishing the game, comes forward with* OSIPP. VLADIMIR *salutes.* VASIL *salutes*). You have been dreaming, Vladimir?

VLADIMIR. Yes. (*A very deep sigh*). Ah! ! !

VASIL. A regular alarm-gun of a sigh. Are you in love? Hey? (VLADIMIR *gives a melancholy nod.*)

VASIL. Who is the fair one?

VLADIMIR. I must keep the name a secret, Vasil!

DIMITRI (*thrusting his head out of the barrack door*). His sweetheart's name is Lydia. I heard it in his sleep. (*Disappears. The others laugh.*)

VASIL. So her name is Lydia,—a stage name?

VLADIMIR (*decidedly*). Oh, no! she belongs to the aristocracy. (*Relates.*) While in Odessa I broke my ankle, in consequence of being thrown from my horse. The lady in question was driving past at the time; and in spite of the remonstrance of her companion, who called her Lydia Imanovna, she took me into her carriage, and brought me to my lodgings, whither she sent daily to ask after me. I had scarcely recovered when I was ordered here. Wherefore? And I have never been able to learn who she was.

VASIL. You were placed under my command with the special remark, that an officer in the army, in high position, had requested you to be transferred because his ward had looked too deeply into your eyes!

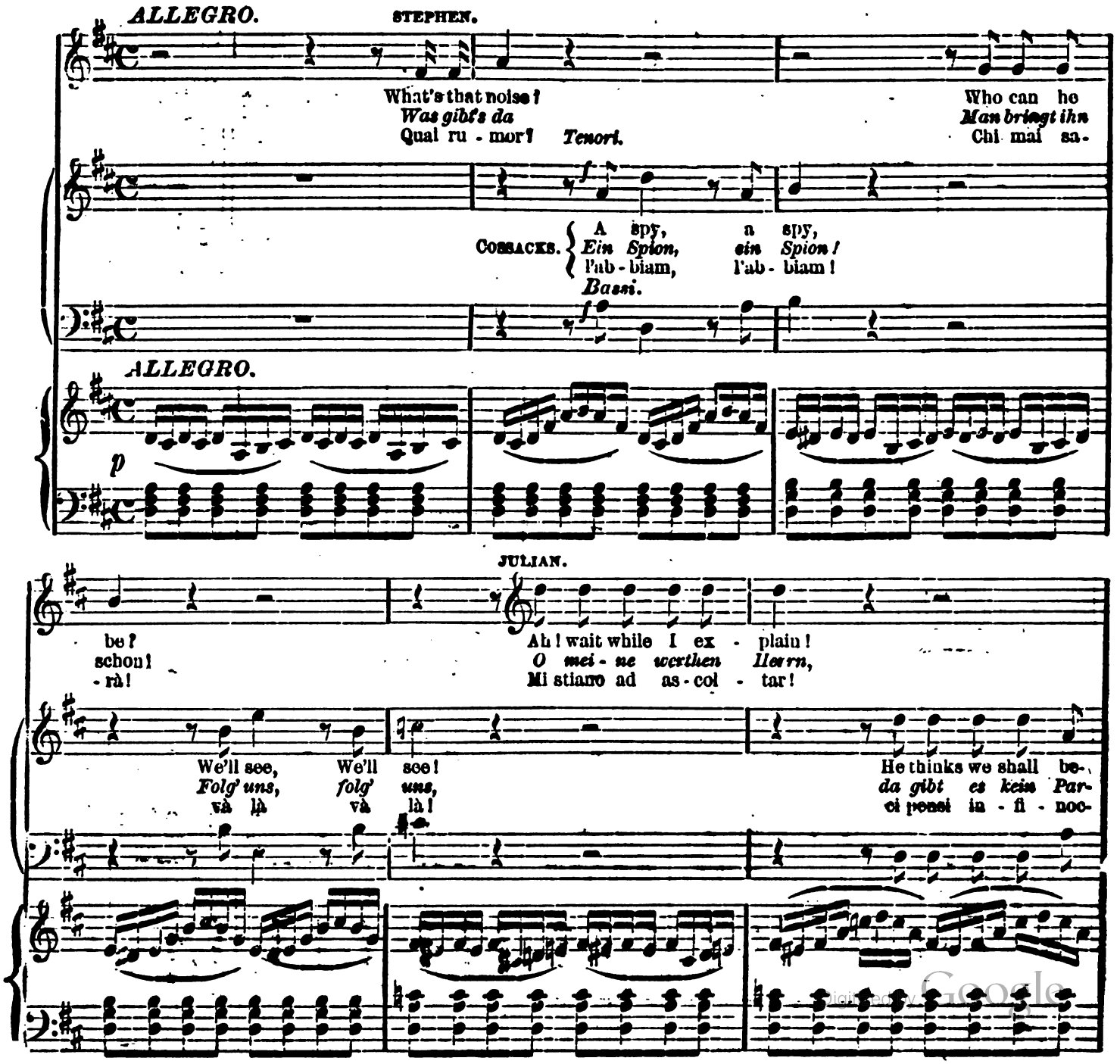
VLADIMIR. The deuce!

OSIPP. Poor fellow! banished to the outposts on account of your handsome eyes!

VLADIMIR (*in vexation*). And if there were only a skirmish here once in a while—a surprise from the enemy—some kind of occupation, but this—(*A loud noise outside* L. *The pickets call out, "To arms!" All hurry to grasp their weapons; the artillerists hasten to the guns: the infantry form in line. A long roll of drums introduces the following.*)

REPORTER'S SONG.

No. 4.



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JULIAN.

But all know who I am.
ich fol-ge Ihnen schon,
mà sap-pia - no ch'io son

You honor me too much, my
In - como - di - ren sie sich
Ah, troppo onor Sig - no - ri

-lieve.
-don!
-chiar!

Thou art a cut-throat knave!
Euch Schurken kennt man schon
tu sei un ma - scal - zon!

cres.

friends!
nicht!
miei!

O, thank you for such fa - vors
Sie sind sehr gü - tig, dan - ke
O gra - zie mil - le del fa-

f CADETS.

Let us hang him!
Du sollst hän - - gen,
Im - pic - car lo!

f SOLDIERS & COSSACKS, STEPHEN col Tenor 1.

Thou art a spy that Turkey sends! Let us hang him!
nur fort, nur fort, du schlauer Wicht! Du sollst hän - - gen,
de' tur - chi u - na spia tu séi! Im - pic - car - - lo!

f

f

fp

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DREAM SONG.

No. 3a. RECITATIVE.

[VLADIMIR *enters from barracks, and shakes hands with his comrades.*]

NOTE.—The lady who represents *Vladimir* can contribute much to a grateful and correct representation of the character if, in her external appearance in the first and third acts, she casts all feminine vanity aside. Short hair of a military cut; a brown, hardy hue of the face; a slightly-indicated downy mustache; a manly, energetic carriage; waist full; and a voice held deep as possible in speaking,—all these will promote the deception. The same may be said to the ladies who represent the cadets. When *Vladimir* is disguised as a girl, the man in disguise should be indicated by an awkward and angular carriage.

VLADIMIR.

Why, ah! why did you thus wake me? And rend from me such a sweet, en - chanting
Wa-rum muss- tet Ihr mich we - cken? den sü - ssen Traum habt Ihr grausam mir ver-
Ah per - chè per - chè sve - gliar - mi, rapiste a me dolce un sog - no incanta-

p

ALLEGRETTO.

dream! From my heart 'twill ne'er de - part!
scheucht! Die Erinn'- rung bann' ich kaum!
- tor! *Soprani.* Ah l'a - vrò per sempre in cor!

CADETS. Fine, in - deed! but, why
Alti. *Wie ein Traum! Schlucht-ge-*
Bel da - ver'! e per-

That is fine! from his heart!
Wie ein Traum! Träumtest Ruhm!
Bel - lo assai! sempre in cor?

p

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For it was a dream of love!
Nein ein sü-sses Lie-bes-spiel!
per-chè so-gno fù d'a-mor'!

Yes, a dream that fan-cy
Ach ein hol-des En-gels-
Si un fan-tas-ma ama-lia-

so?
wohl?
chè?

Fair and mild?
Schön und mild
vago un fior?

of a wife?
Wie, ein Weib?
una ur-ri?

rallent.

wove.
bild.
tor!

Charms, that vis-ions thus un-
Ach das Bild, das ihr ver-
La leg-gia-dra ch'io so-

Go on, go on, in ten-der style, Describe your charming dream mean-while.
Erzähl, erzähl, das ist char-mant, ach solchein Traum ist in-tres-sant!
Di su, di su, con va-go stil, descriri il so-gno tuo gen-til!

f

pp

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ANDANTINO CON MOTO.

-fold, I may nev - er more be - hold! Her, to the air a-
scheucht, seh' nie wie - der ich viel - leicht! *Sie, die ich nie darf*
guai for - se più non ve - drò mai! Lei chè nomarvi an-
vi - sion! the face so
süss war dein Er-
Gentil par-ven - za! Il

pp

-round.... me, My lip dares not yet name;..... But she whose charms have bound me, To
nen - nen, für die im Her - zens - raum,..., ge - hei - me Flammen bren - nen, er-
-co - ra il lab - bro non ar - di,..... co - lei che m'in - na - mo - ra in
beam - ing, Where pride and soft - ness met,..... A smile did send me, seem - ing Love's
schei - nen, du standst vor mir so licht,..... die Hand ruht in der Mei - nen, o
vi - so so - a - ve insiem e al - tier,..... bril - la - va d'un sor - ri - so d'a-

Poco piu animato. (with passion.)

me in vi - sions came. Sang she there with voice enchanting That caus'd my heart to move, And throb with burning
- schien vor mir im Traum! Sie sang ein Lied, mit Won - ne durchklang die Stimme mich,... die Welt erhell - te
so - gno m'ap-pa - rì! Sciogliea la voce á un can - to, che m'innebriava il cor,.... tutto io fremea d'a-
mes - sage, ne'er for - get I felt the trembling pres - sure Of her soft hand in mine,... Her breathing, soft and
himm-lisch Traumge - sicht. Als so aus nächster Nä - he dein Hauch mich traf, o Lust,... durchströmte meine
mo - re mes - sag - ger. Nel - la mia man'sen - ti - a la ma - no sua tre - mar,.... il fer - vi - do ali-

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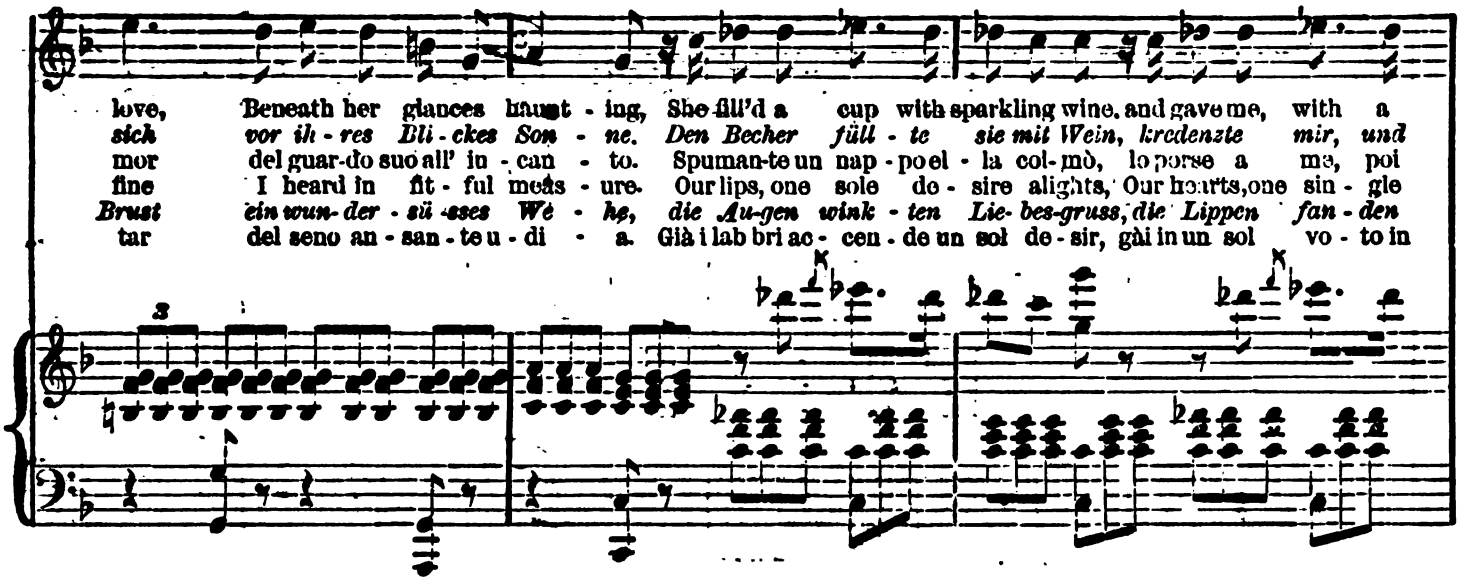

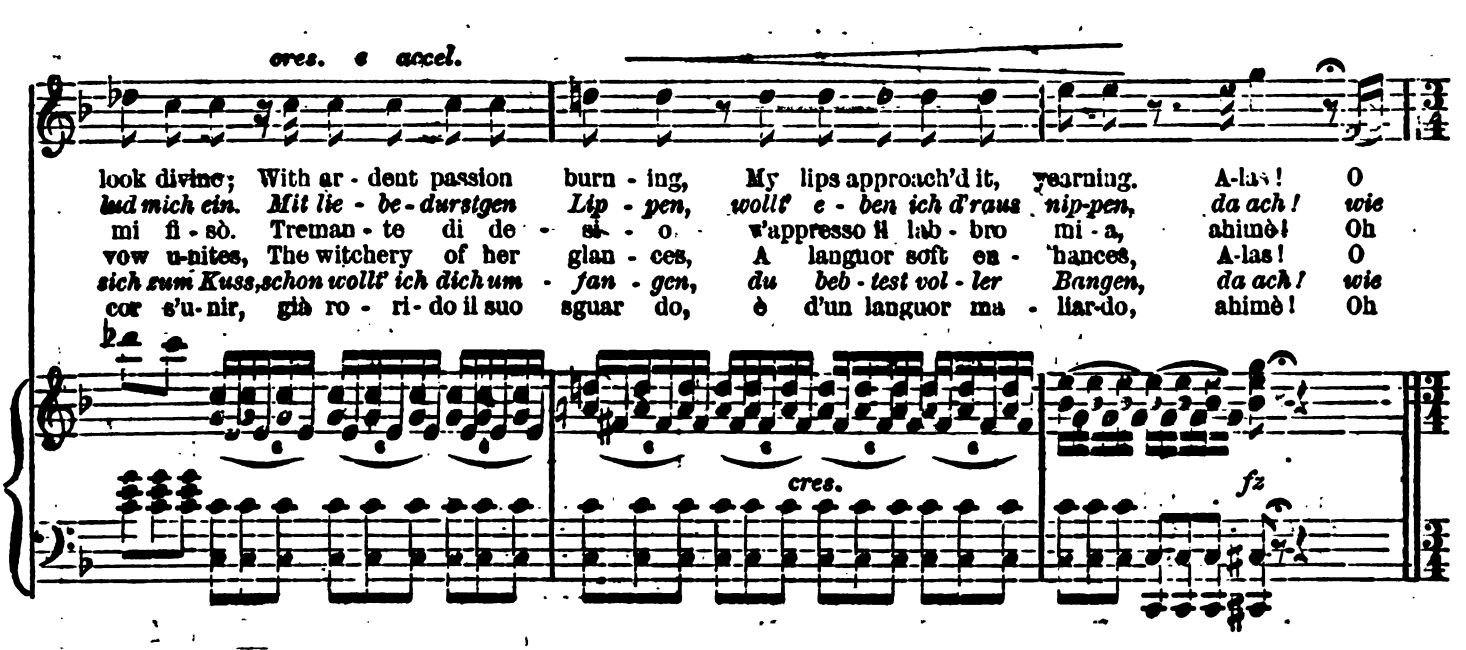

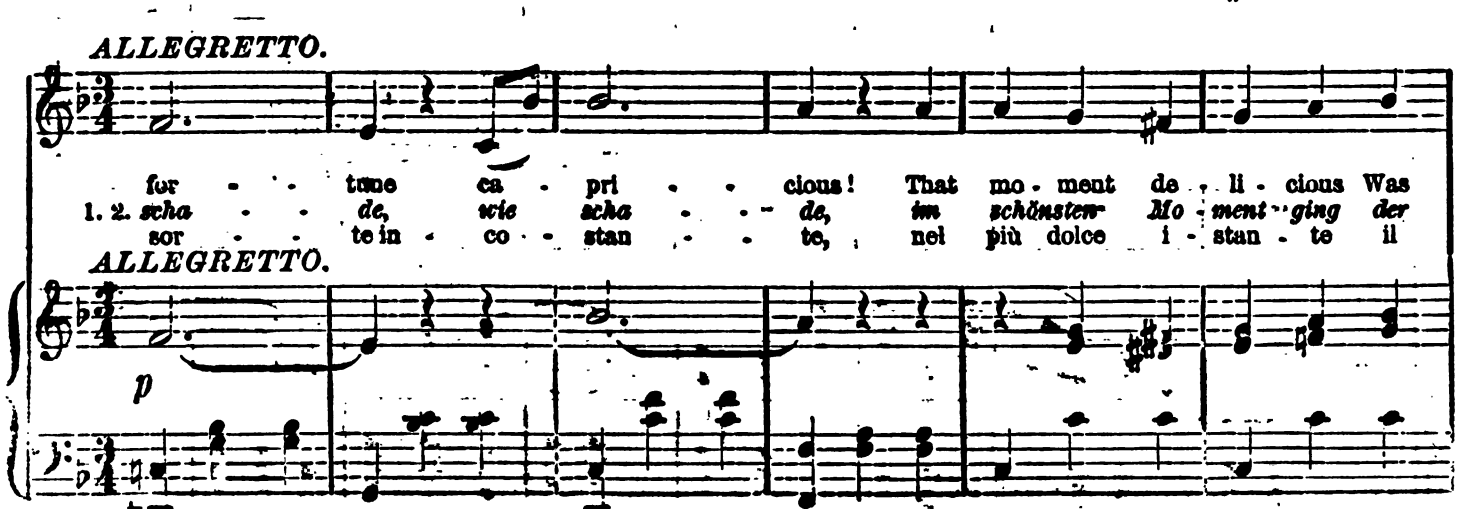

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lost with the dream! O hap - less fate!
Traum schon zu End! s'ist jam - mer - schad',
so - gno sva - nl! oh rio de - stin!

CADETS.

What pi - - ty! what
wie scha - - de, wie
Pec - ca - - to, pec-

O hap - less fate! It van - - ish'd and
s'ist jam - mer - schad' wie scha - - de der
oh rio de - stin! il so - - gno il

cres.

pi - - ty! it fled..... with the dream, it
scha - de, im schön - - sten Mo - ment der
ca - - to, il so - - gno sva - nl, il

Ah!..... it fled, it
Jam - - - mer - schad, der
ei ..... sva - nl, il

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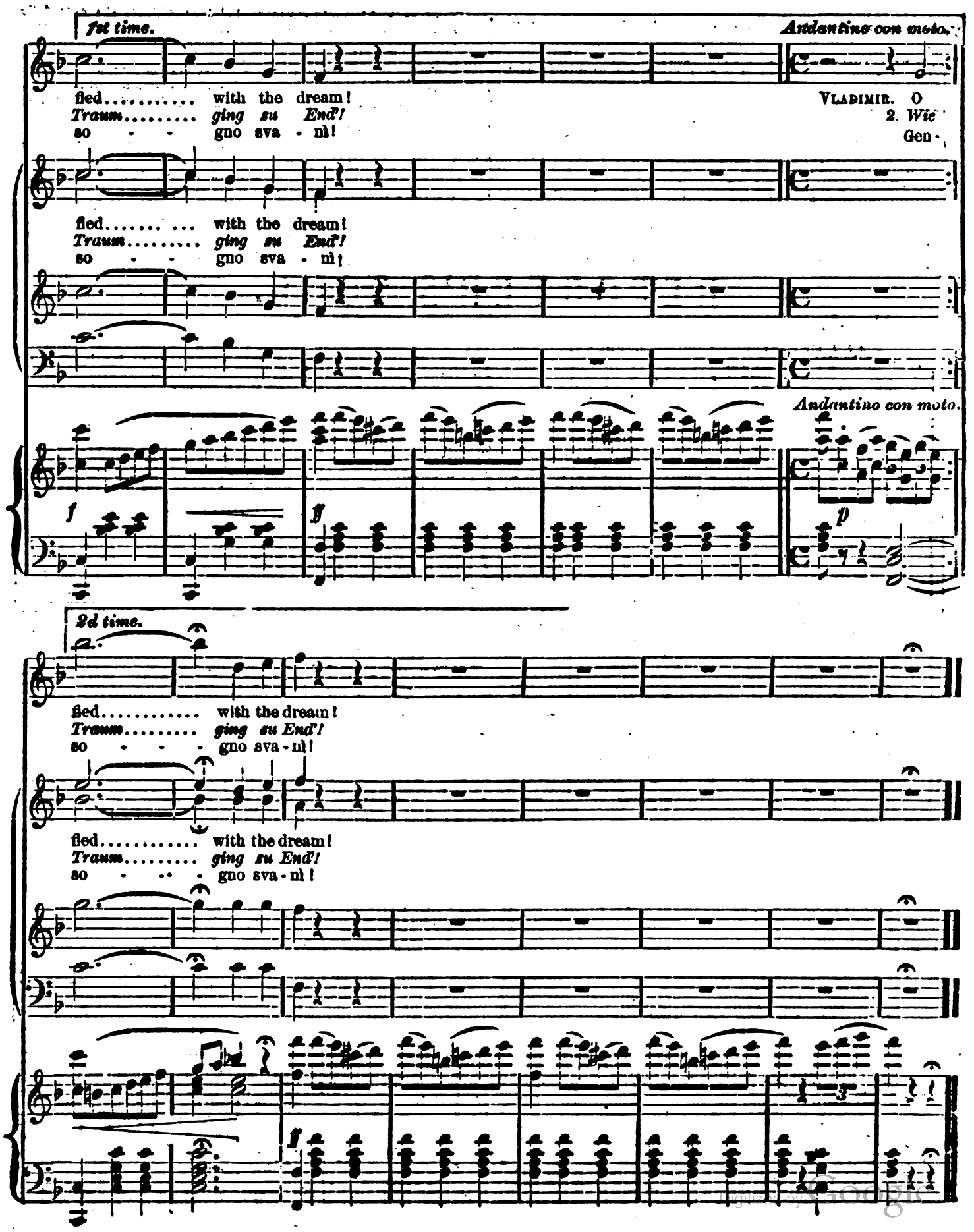

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VASIL (*after finishing the game, comes forward with* OSIPP. VLADIMIR *salutes.* VASIL *salutes*). You have been dreaming, Vladimir?

VLADIMIR. Yes. (*A very deep sigh*). Ah! ! !

VASIL. A regular alarm-gun of a sigh. Are you in love? Hey? (VLADIMIR *gives a melancholy nod.*)

VASIL. Who is the fair one?

VLADIMIR. I must keep the name a secret, Vasil!

DIMITRI (*thrusting his head out of the barrack door*). His sweetheart's name is Lydia. I heard it in his sleep. (*Disappears. The others laugh.*)

VASIL. So her name is Lydia,—a stage name?

VLADIMIR (*decidedly*). Oh, no! she belongs to the aristocracy. (*Relates.*) While in Odessa I broke my ankle, in consequence of being thrown from my horse. The lady in question was driving past at the time; and in spite of the remonstrance of her companion, who called her Lydia Imanovna, she took me into her carriage, and brought me to my lodgings, whither she sent daily to ask after me. I had scarcely recovered when I was ordered here. Wherefore? And I have never been able to learn who she was.

VASIL. You were placed under my command with the special remark, that an officer in the army, in high position, had requested you to be transferred because his ward had looked too deeply into your eyes!

VLADIMIR. The deuce!

OSIPP. Poor fellow! banished to the outposts on account of your handsome eyes!

VLADIMIR (*in vexation*). And if there were only a skirmish here once in a while—a surprise from the enemy—some kind of occupation, but this—(*A loud noise outside* L. *The pickets call out, "To arms!" All hurry to grasp their weapons; the artillerists hasten to the guns: the infantry form in line. A long roll of drums introduces the following.*)

REPORTER'S SONG.

No. 4.

ALLEGRO.

STEPHEN.

What's that noise? Who can he be?
Was gibt's da *Man bringt ihn* schon!
Qual ru - mor? *Tenori.* Chi mai sa - rà!

COSSACKS. { A spy, a spy, We'll see, We'll see!
Ein Spion, ein Spion! *Folg' uns, folg' uns,*
l'ab - biam, l'ab - biam! và là, và là!
Bassi.

ALLEGRO.

p

JULIAN.

Ah! wait while I ex - plain! He thinks we shall be-
O mei - ne werthen Herrn, *da gibt es kein Par-*
Mi stiano ad as - col - tar! ci pensi in - fi - noc-

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JULIAN.

But all know who I am.
ich fol-ge Ihnen schon,
mà sap-pia - no ch'io son

You honor me too much, my
In - como - di - ren sie sich
Ah, troppo onor Sig - no - ri

-lieve.
-don!
-chiar!

Thou art a cut-throat knave!
Euch Schurken kennt man schon
tu sei un ma - scal - zon!

cres.

friends!
nicht!
miei!

O, thank you for such fa - vors
Sie sind sehr gü - tig, dan - ke
O gra - zie mil - le del fa-

f CADETS.

Let us hang him!
Du sollst hän - - gen,
Im - pic - car lo!

f SOLDIERS & COSSACKS, STEPHEN col Tenor 1.

Thou art a spy that Turkey sends! Let us hang him!
nur fort, nur fort, du schlauer Wicht! Du sollst hän - - gen,
de' tur - chi u - na spia tu séi! Im - pic - car - - lo!

f

f

fp

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kind! I'm grateful, tho' the boon's de - clined!
sehr! Ganz nach Be- lie - ben, bit - te sehr!
-vor ah mol - to gra - to dell - 'o - nor!

We will hang thee! by the neck!
Du sollst hän - - gen! Zum Ver-hör!
per la go - - la! pen - zo - lar

f *fp* *f*

VLADIMIR. JULIAN.

Ah! what delight! Ju - lian here! Vla - di-
Ich fol - ge schon! Ju - lian du! Freundchen
Oh, che pia - cer! Tu Giulian! Wla - di-

You soon shall see!
Marsch zum Ver - kör!
noi ti ve - drem!

pf *f*

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Piu Moderato.

VLADIMIR. (*Introducing him.*)

-mir! Ju - lia - no Golz, a wri - ter for the
du? *Juli - an von Golz,* *ein deutscher Journa-*
-mir! Giu - lia - no Golz, un va - li - do scrit-

Who in the deuce now can he be?
Sie kennen sich, sie ken - nen sich?
Chi diavo - lo può es - se - re?

Piu moderato.

p

JULIAN.

Press, by Russians much es-teemed! Employ - ers sent me hith - er, with the spe - cial mission
lit, der sehr ge - fürchtet ist! *Von mei - ner Re - dac - tion führt mich hie - her ei - ne Mis-*
tor, dei Rus - si gran fau - tor! Spaccia - to m'hanno qui con la mission par - ti - co -

p *pp*

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trust - ed of ob - serv - ing and re - cord - ing all the deeds of war pro-
sion, als nim - mer - sat - ter Krie - ges - schau - platz Spe - ci - al - be - richt - er
lar di os - ser - va - re, re - gis - tra - re tut - ti i fat - ti del - la

colla voce.

- gress - ing; And 'tis thus you find me here, A war re - por - ter, by your
stat - ter, wenn der Tit - tel scheint, zu gross, nennt mich kurz - weg Re - por - ter,
guer - ra, co - sì - chè quì ven - go à fa - re il re - por - ter mi - li-

Piu moderato.

leave!
blos.
tar!

JULIAN.
Recit. ad libitum.

A re-por-ter, I pro-
Ein Re-por-ter ist ein
Un re-por-ter, vel' di-

A re - porter? what is that? a re - porter? what is that?
Ein Re-porter? was ist das? Ein Re-porter, was ist das?
a re - porter? che vuol dir? Un re - porter? che vuol dir?

Piu moderato.

p

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Allegretto Moderato.

- pose, Is a man, who all things knows. Stay, while I ex - plain. With my
Mann, dem man nichts ver - ber - gen kann; hör'n Sie mich nur an: Das No-
ro, egli è un uom che tut - to sà; state ad a - scol - tar, col - li-

p

note-book ev - ery-where. Always read -y, prompt and free, Here to - day, to - morrow there, Naught can
tis- buch in der Hand, kenn ich ü - ber - all mich aus, bin in je - gli - chem Lo - kal ori - en-
- bretto o - gnor trà man, sem-pre pron- to sempre in piè og - gi quì, co - là do - man, nul - la

be unknown to me. Day by day I gath - er facts, Ev - ery i - tem that at - tracts And a-
tirt gleich und, zu Haus! bin von Al - lem in - for - mirt, was den Le - ser in - tre - ssirt, dring in
v'hà d'ignoto à me, in - for - ma - to dì per dì d'o - gni cosa che al let - tor in - te-

-wakes the reader's mind, Seeking out, I al - ways find. Now with vig - or, oft with grace, But for
je - den Zir - kel ein, sei er noch so ex - clu - siv. Zu er - fah - ren ein De - tail, bie' ich
res - se può de - star, nul - la puossi à me ce - lar; or vee - men - te ed or gen - til, ma oblet-

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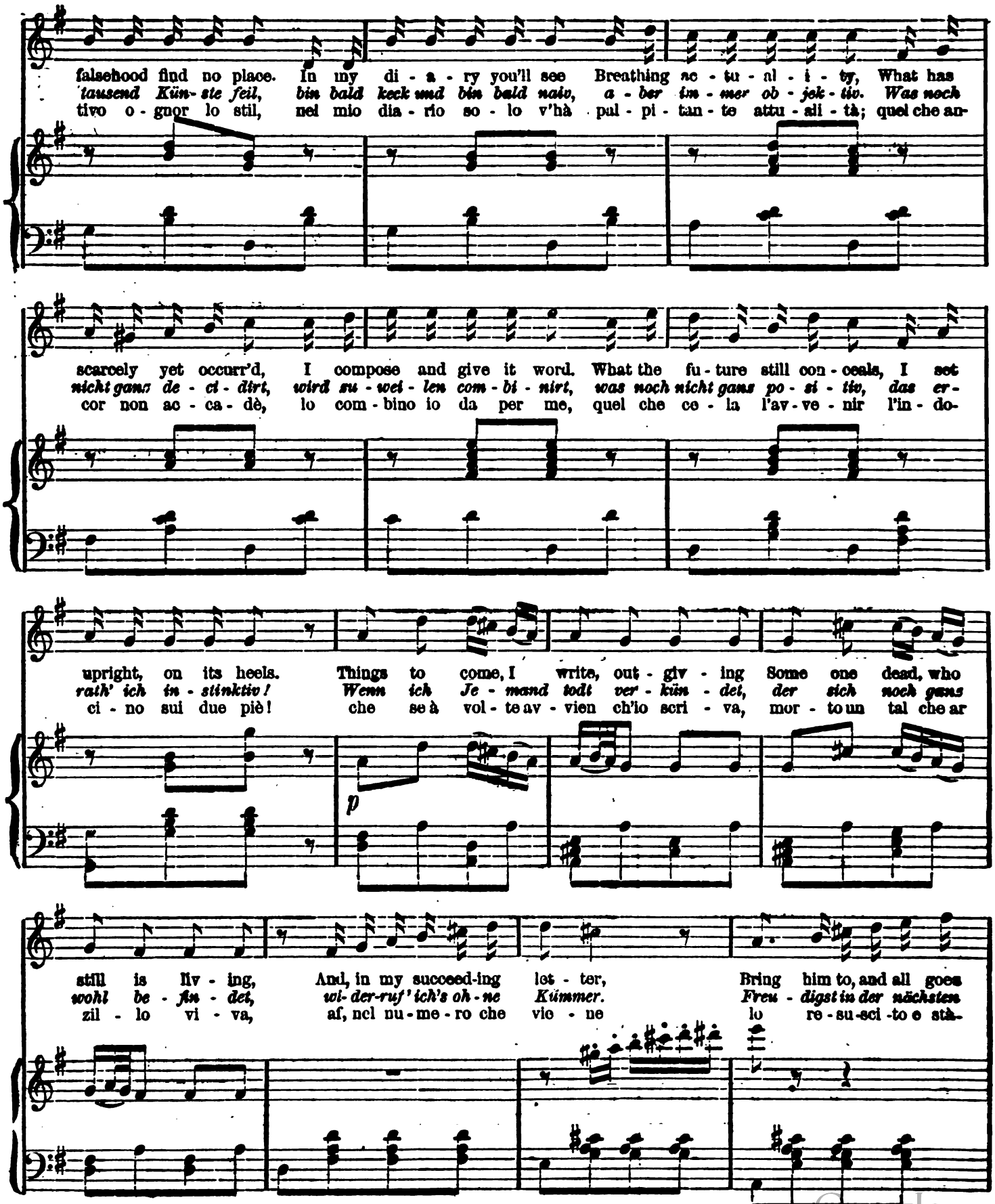

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bet - ter, Here, to - day, to - mor - row, gone, Night and day still mov - ing
Num - mer. Je - des di - stin - guir - te Paar, das ge - leit ich nun Al-
be - ne, og - gi qui, do - ma - ni li sempre in mo - to notte e

fz *fz*

on! There's no club, no bou - doir free, That can close its door to me! To the
- tar. Wer in's bes - s're Jen - seits sog, kriegt von mir 'nen Ne - kro - log! Spende
dì. Non v'ha club, non v'ha bou - doir, che si possa à me vie - tar! Coi neo-

p

font with babes I go, At the al - tar kneel with brides, At the funerals with the dead; All of
Hin - ter - blieb'nen Trost, sprech beim Fest - ban - quet den Toast, ste - he auch Ge - vat - ter gar, wenn ge-
nati al fon - te io vò, cog - li spo - si vo all' al - tar, vo coi mor - ti al funeral, noto in-

p

good or ill I heed. Is one knighted at the court, Should some guilt - y wretch be hung, Both are
bor'n ein Drillingspaar: wo Ver - dienst wird de - co - rirt, da er - fahr' ich es brühheiss; auch kein
somna il bene il mal, s'uno è fat - to cav - a - lier, o se un reo si dee impi-car, son due

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things that find a tongue, In my lu - ti ful re - port. Balls in sea - son I at - tend,
Selbstmord wird vollführt, des - sen Ur - sach ich nicht weiss. Täu - ze in der Ball-Sai - son.
co - se che del par re - gi strare é mio do - ver! Bal - lo e sal - to in car - ne - val

p

In bal - loons on high as - cend; Should a theft com - mit - ted be, Ere 'tis
steig' mit auf im Luft - bal - lon, schreib' beim Raubmord im - mer nur: Po - li-
m'alzo in glo - bo pur ta - lor, e se av - vie - ne un furto o - gnor, io lo

known to po - lice, 'tis known to me! To the scenes of con - fla - gra - tions, With the
sei, Po - li - sei ist auf der Spur! Wer - de nass bei U - berschwemmung, bin bei
sò, io lo sò pria del que - stor! Corro al luo - go d'un in - cen - dio col - le

pp

f

en-gine - men I run, To pro - cessions and cre - mations, Fights or feasts, I see the fun. Meetings,
Feuerbrunst nicht faul, schlucke Staub bei Pro - zes - sio - nen, fall beim Rennsport auch vom Gaul. Lie - der
pompe dei pompier, crema - zioni e pro - ces - sio - ni tutti e fe - ste vo a ve - der. Meetings

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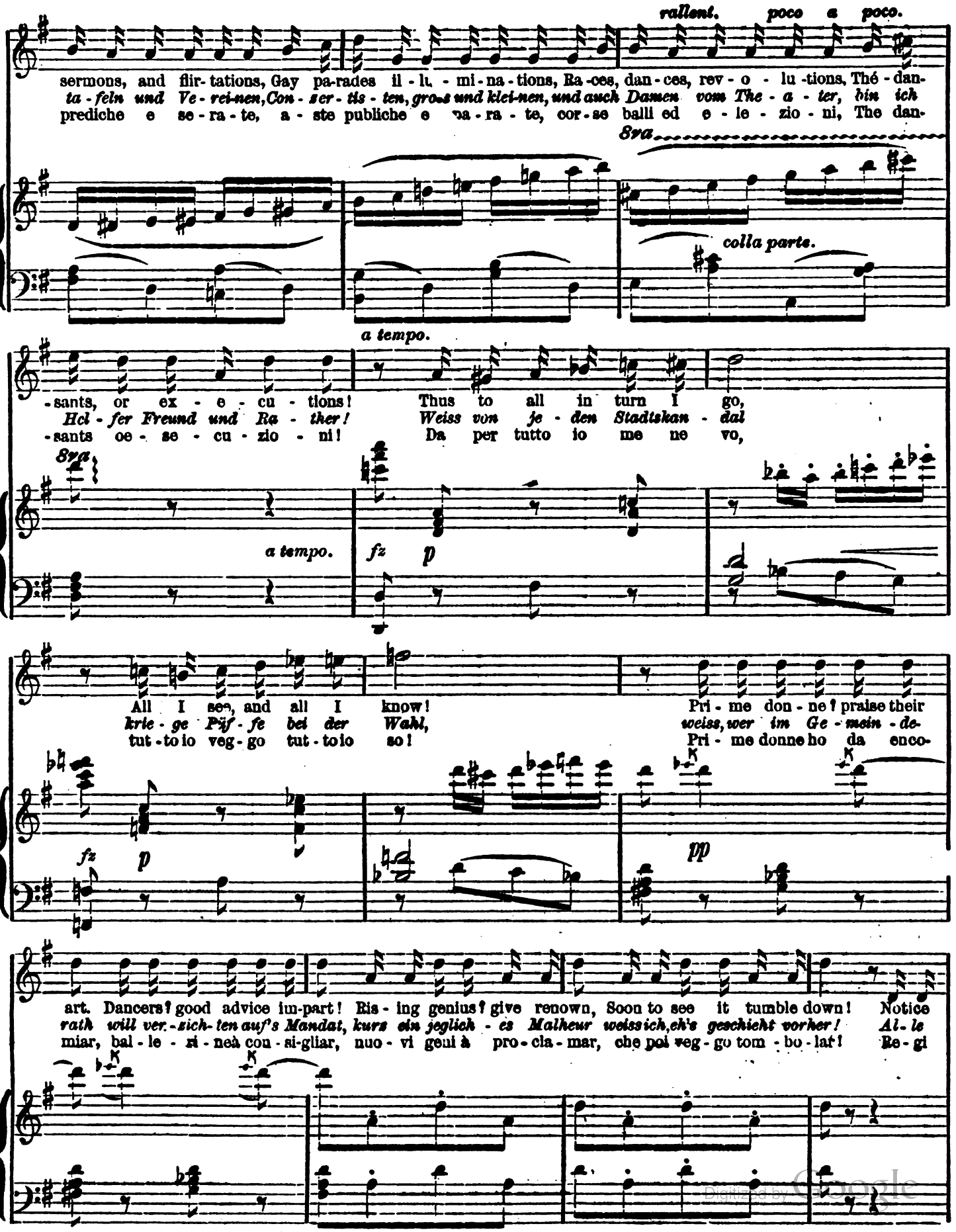

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profits and ap - plauses, Plead of con - cert- ists the causes, Singers' tri - als, gains and loss - es. These have
die - se tausend Din - ge recht ef - fekt - voll zu grup - pi - ren, mit drei Strichen in zwei Zei - len treffend
strar ap - plau - si e fi - schi, far re-clame pei con - cer - ti - sti, pei can - tan - ti e far - ma - ci - sti co - se

p

rallent assai.

part in my profes - sion, Writing ar - ti - cles, re-view - ing, And in - vent - ing oft at need — If of
zu char-ac - ir'i - si - ren, Al - les a - müsant be-schrei - ben, no - ta - be - ne po - pu - lär, und stets
son del mio mestie - re, fare ar - ti - co - li e rassegne e al bi - sogno un po'inven - tar per - chè

Poco piu animato.

faith 'tis wor - thy shew - ing — One to wonder at and heed! Ea - sy to find those
bei der Wahrheit blei - ben; ach das Letz - tre ist oft schwer! A - - ber des - we - gen
sien di fe - de de - gne, non e co - sa d'am - mi - rar! Fa - ci - le a per - der

pp

whose wits are stray - ing! But thus the jour - nal - ist is nev - er caught.
sie - mals ver - le - gen, kun - dig und fin - dig ist der Pu bli sist,
la tra - mon - ta - na il gior - na - li - sta no giam - mai non e,

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Mer - ry and stead - y — Wit - ty and read - y — Frank, and al - ways with good hu - mor
schlag - fer - tig, spit - zig, lau - nig und wit - zig, oft wohl-et - was dreist, doch stets voll
vispo ed a - cu - to, pron - to ed ar - gu - to fran - co ed o - gnor di buon u-

In faith, that's good! O - ri - gi-
Jetzt weiss man's klar! Er de - ft-
Bra - - vo dav - - ver! O - ri - gi-

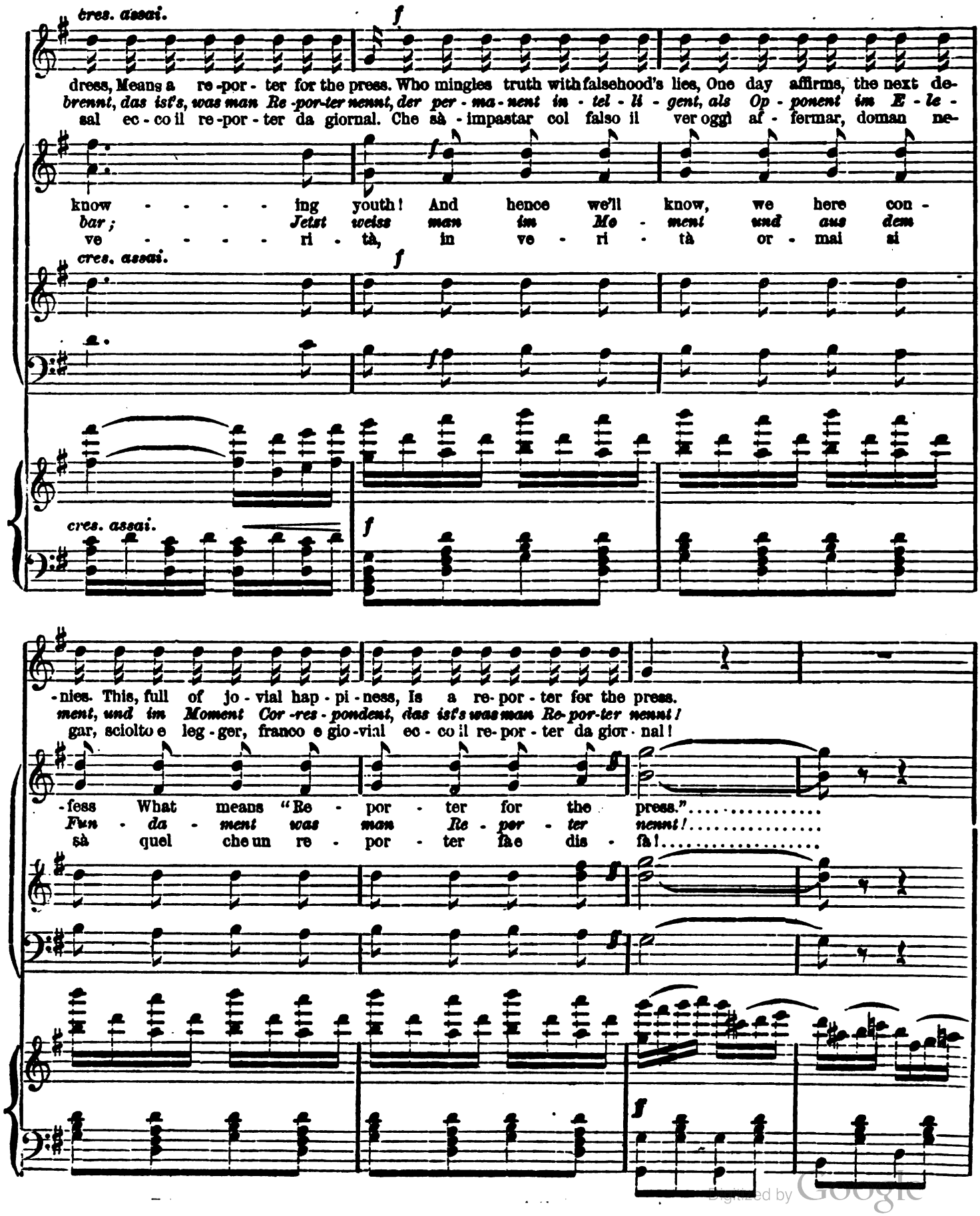
O -
Er
O -

fraught. One, in short, whose trade, for - sooth! Is to knead with falsehood, truth. Wit, in u - ni - ver - sal
Geist, kurz ein Mensch der voll Ta - lent, Al - les weiss und Al - les kennt und auf Neu-ig - kei - ten
-mor, Dunque un Tizio il cui me - stier è impa - star col falso il ver, un in- gegno u - ni - ver-

-nal, ses - qui - pe - dal, py - ra - mi - dal, in fact, a
nirt es auf ein Haar, le - gi - ti - mirt sich wun- der-
-nal, ses - qui - pe - dal, pi - ra - mi - dal, à fondo in

-ri - - - - - gi - nal! in fact, a
macht aufs Haar, uns Al - - - - - les
-ri - - - - - gi - nal a fon - - - - - do in

cres.



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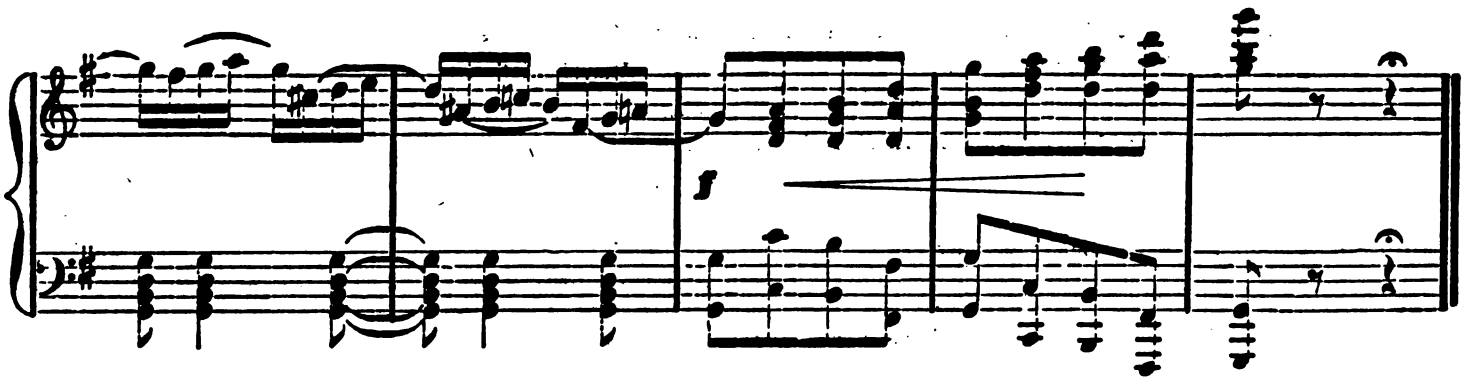

VASIL. I beg your pardon, sir, for the extreme zeal of our Cossacks; but you can easily see—

JULIAN. I can easily see! Don't mention it, captain. I am charmed and delighted at their slight mistake.

VLADIMIR. How is that?

JULIAN. Why, my dear sir, it will make a glorious special for the press. [*Business with note-book.*] "Pursuit and capture of our special correspondent by Cossacks!" "Brave but futile resistance!" "Rough sons of the North!" "Tough little ponies of the Steppes!" "Long lances!" "Dragged away at a tearing gallop!" "Threatened with the knout!" [*Salutes* VASIL.] "Commander a cultivated officer." "Cordial reception!" "Bountiful dinner," &c., &c. By Jove, sir, I can't do this adventure properly short of a column and a half.

VALDIMIR. You will have to leave out that "bountiful dinner," old fellow: we have hardly a thing to eat ourselves.

JULIAN. So much the better! What is the use of being war correspondent? Just wait for "The Herald" six weeks hence, and you will just wonder at the quantities of dainties you have set before me!

MILITARY COOK (*announces to* STEIPANN, *he to* IVAN, *he to* OSIPP, *and* OSIPP *to* VASIL—*all with stiff military salute*) The *shtshee* is ready.

JULIAN (*to* VLADIMIR.) Beg pardon, lieutenant; but *what* the deuce was it they said was ready?

VLADIMIR (*laughs.*) The *shtshee*, our "bountiful dinner"!

JULIAN. (*Sneezes, makes comical contortions with his mouth, and pronounces the word with great exertion.*) Ah! so the *shtshee* is—?

VLADIMIR. A mixed-up mess of cabbage, beets, parsnips, gunpowder, mutton, &c. Between you and me, a dish for the dogs; but we have nothing else.

(*In background a corporal portions out the rations. The soldiers eat it with spoons from tin dishes.*)

JULIAN. Ah, thanks for your timely explanation! But tell me, can you drink allash with this so-called "*shtshee*"?

VALDIMIR. If we only had some at hand, to be sure—

JULIAN. Well, I'm your man, then; for I happen to have two bottles in my bag. (*Goes to bag.*)

ALL OFFICERS (*joyfully*). Allash! allash!

(JULIAN *produces the bottles from his bag, and unwraps them carefully from fine, rose-colored tissue-paper.*)

VLADIMIR. Upon my word, friend, you are developing qualities which fill us all with the deepest respect (*The company separates into groups.*)

VASIL. What lucky star leads you to us?

JULIAN. This lucky star is called "journalistic enterprise." The editor wrote to me, "Are you observing the movements of the Turks?" Well, I have been observing the movements of the Turks through my field-glass.

VLADIMIR. And what kind of movements did they make?

JULIAN. I saw standing on the banks of the beautiful blue Danube—which happens to be green wherever I have seen it—a Moslem who was doing so (*business of hopping from one foot to another, slapping the arms together, and breathing between the fingers like a man half frozen.*)

VASIL. So you can simply write to your paper, "The Turks are freezing!"

JULIAN. Captain, how little you comprehend the descriptive powers of a "Herald" correspondent! I write, heavily underscored, "Postscript!—In consequence of personal observations, I am enabled to inform you that the Turkish army is in motion (*hops as before*), and is taking comprehensive measures (*slaps his arms together*) to defy the rigors of a winter campaign!"

VASIL. And in this way history is made! (*In the meanwhile all have grouped themselves. Officers and cadets are eating from drums, camp-stools, knapsacks, &c.*)

VASIL. Long live the "Herald" correspondent!

ALL. Hurrah!

DIMITRI (*looks out from barracks*). Ahem!

ALL. What's the matter?

DIMITRI. I haven't had a drop.

VASIL. Well, come out, you rogue! we will forgive you. (*Introduces* DIMITRI *to* JULIAN.) Dimitri Fedorowitch, the most indiscreet gosling in camp.

JULIAN (*has seated himself*). Young man, indiscretion is a virtue which I appreciate highly. Let us be friends (*shaking hands*). And now, gentlemen, let merriment be the order of the day. How do you manage to divert the monotony of camp routine?

VLADIMIR. We eat, we drink; we drink and we sleep,—when the Turks will let us.

JULIAN. Well—and the ladies?

VASIL. With the exception of a few ancient gypsies we have not seen a woman of any sort for three months.

JULIAN. And amidst such a state of things can my friend Vladimir manage to exist?—he, a second Faublas, the hero of one of the most delicious adventures.

OSIPP (*ironically*). Aha! we understand—Lydia.

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JULIAN (*not understanding*). Lydia! Lydia! To the best of my knowledge, her name was Katinka.

IVAN. And was formerly called Lydia? Incomprehensible!

VASIL. I find it very comprehensible. One is called Lydia; the other, Katinka.

OSIPP. So Katinka is another?

VLADIMIR (*bashfully*). Yes; Katinka is another.

ALL (*merrily*). Long live Katinka!

VASIL. Well, I should say you have made good use of your time! What was it about Katinka? Out with it!

JULIAN (*relating*). Katinka is the young wife of an aged diplomat,—a lady who regards marriage as a duet for *three* voices. One day—

VLADIMIR (*interrupting*). I must protect the lady from journalistic malice. One day she wrote to me (*cites the letter*), "My husband is going to London; I, to our estate in the Caucasus. My companion is ill and unable to go with me. Her position is not yet filled. I know a person whom I regard as adapted to the place. Will this person have the courage and love to share my loneliness with me?"

VASIL. Ah! I understand. By this person—

VLADIMIR. I was meant! I did not need a second hint, but donned feminine attire: was presented to the servants as Fatinitza, the new companion, and undertook the journey with the countess. On the evening of our arrival, a carriage rattled into the courtyard, and out of a tenfold fur cloak was unwrapped—

VASIL. Holy Petrovitch! the husband!

VLADIMIR. No! his brother,—an officer of high degree in the army, a uniformed polar bear in the rough,—who surprised us with the announcement of a long visit. To behold me, and to fall mortally in love with me, was the work of a moment with him.

VASIL. Then you must have looked devilish handsome as a girl.

VLADIMIR. So said the Polar Bear! He followed me as if demented. Fearful of discovery, I was compelled to flee. Fatinitza became Lieutenant Vladimir again. Such, comrades, was the end of the adventure with Katinka.

VASIL. What? The lad knows such stories as this, and keeps them to himself all this while! For shame, comrade! Why, garnished with all its details, this story might have whiled away an hour or so of our *ennui* here in camp.

JULIAN. The deuce! why don't you do as the French used to do in the Crimea, and improvise a theatre in camp?

IVAN. That would be sport!

ALL. Wouldn't it!

VASIL. A theatre without ladies!

JULIAN. Why, do you imagine the French used to have a tragedienne and a comical old woman detailed to every company? And, why (*with arms around* VLADIMIR'S *waist, jestingly*), here we have the fair Fatinitza!

ALL (*one after the other*). Hurrah! So we have! Bravo! Now let us set about it!

VASIL. What! We get up such mummeries?

ALL (*surrounding him*). Yes, captain; we are so fearfully bored.

VASIL. Well then, go ahead.

ALL. Bravo! Hurrah!

VLADIMIR. But what shall we play?

JULIAN. I can help you out with that.

OSIPP. I'll wager he has a whole theatre *repertoire* in his bag,—at least a comedy.

JULIAN. You have guessed it. (*Takes a pamphlet from his bag.*)

VASIL. Queer provender!

JULIAN. Mere accident. A young dramatist presented me with a copy of his tragedy, in one act, "The Treacherous Postal Card, or the Letter-carrier's Revenge!"

VLADIMIR. A tragedy?

JULIAN. No comedy ever made me laugh so heartily as this tragedy. Now to work!

VLADIMIR. And I,—the leading lady,—what shall I wear?

VASIL. An old soldier's cloak and the cook's apron!

VLADIMIR. Oh, my feminine vanity could not stand that!

STEIPANN. I know just what you want. (*Runs to "Chartaka" and brings out a well-filled gunny-bag.*) The soldiers found a Wallachian peasant girl's entire Sunday outfit in a deserted hut last week.

JULIAN. Good enough! So we can have our first full-dress rehearsal to-day; to-morrow the performance in the light of a dazzling snow illumination. A critical æsthetical notice of the same in the next "Herald."

OSIPP. I hope you will not take us down too hard.

JULIAN. No fear of that. (*Sortie.*)

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EXIT OF THE CADETS.

No. 5.

Allegretto. JULIAN.

Ea-sy to find those whose wits are straying, But thus the journalist is nev-er caught,
A-ber desswegen niemals ver-le-gen kun-dig und findig ist der Publi-zist,
Fa-cile a per-der la tramonta-na il giorna-lis-ta no gia-mai non é,

pp *tr*

mer-ry and stea-dy, Wit-ty and rea-dy, Frank and with pleas-ant hu-mor fraught!
sch-lagfertig, spit-zig, lau-nig und wit-zig, oft et-was dreist doch vol-ler Geist!
vi-spo ed a cu-to pron-to ed ar-gu-to fran-co ed og-nor di buon u-mor!

Full Chorus and Cadets.

We
Die
E

p SOLI. Cadets and very few of the Chorus.

In faith that's good! Now to work
Wohl-an, fangt an! Schnell an's Werk
Bra-vo dav-ver! Le-sti or-sù

f

Whole Chorus.

p

In faith that's good! Now to work
Wohl-an, fangt an! Schnell an's Werk
Bra-vo dav-ver! Le-sti or-sù

f

tr *tr*

p

cres.

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To la - bor now! Well then shalt thou, First act - or
Wohlan fangt an! *Ihr spielt den Mann!* *Ihr den Ca-*
All' o - prac- mai! dun - que sa - rai tu il primo at-

must no more de - lay, There's much to do to - day! The parts we've yet to
Rol - len rasch co - pirt, *stu - dirt und me - mo - rirt!* *dann fleis - sig nun pro-*
duo - po non tar - dar, as - sai ci resta a far, le par - ti da stu-

.... let us haste!.... no more time,.....
.... *seid be - reit!* .... *Frisch an's Werk,* ....
.... com - in - ciam!.... tem - po più.....

STEIPANN.

be The Ty - rant, he! The leader's part for me. The prompter here you
lan! *Ihr den Ty - rann!* *Ich bin der Re - gi - seur* *Und ich bin der Souf-*
tor, tu il but - ta fuor, io faccio il di - ret - tor, Io fo'il sug - ge - ri-

con, The dress - es to try on,
birt, *und kei - ne Zeit ver - liert,*
dar, gli a - bi - ti a pro - var,

must we waste..... What a pleas - - - ant
Es ist Zeit..... *Gut ist die I -*
non perdiam..... Ah, che bel pen

Google

From here the SOLI may be sung by two, there or four voices.

FEDOR.

OSIPP.

see. I'll sing the ten - or high. And I'll the villian
fleur. Ich mi - me mit im Chor. Und ich der In - tri -
tor. WASIL. Jo can - to da ten - or. IVAN. ed ioil ti - ran sa -

The old man I will be! In chorus - es sing I!
Ich stell den Va - ter vor! Ich bin der Bonvi - vaut!
Jo il vecchio ge - ni - tor! Nel coro io can - te - rò!

thought A grand suc - cess will soon be
dee und si - - - cher ist uns ein Suc -
sier, un gran suc - cess so a - vrem' dav -

try, So good - bye, we're off.... now.
guant, Nun stellt.... Euch zum Ab - marsch.
rò Be - no - ne, si va - da.

wrought, So good - bye, we go.... now. To devise, to arrange, to prepare! And
ces, Nun stellt.... Euch zum Ab - marsch. Al - les geht ganz fa - mos, ganz famos! Und
ver, Be - no - ne, si va - da. a dispor, al - les - tir. pre - parar! E

wrought, So good - bye, we go.... now. All to pre -
ces, Nun stellt.... Euch zum Ab - marsch. Bald geht es
ver, Be - no - ne, si va - da. a pre - pa -

Ped.

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things that find a tongue, In my lu - ti ful re - port. Balls in sea - son I at - tend,
Selbstmord wird vollführt, des - sen Ur - sach ich nicht weiss. Tän - ze in der Ball-Sai - son.
co - se che del par re - gi strare é mio do - ver! Bal - lo e sal - to in car - ne - val

p

In bal - loons on high as - cend; Should a theft com - mit - ted be, Ere 'tis
steig' mit auf im Luft - bal - lon, schreib' beim Raubmord im - mer nur: Po - li-
m'alzo in glo - bo pur ta - lor, e se av - vie - ne un furto o - gnor, io lo

known to po - lice, 'tis known to me! To the scenes of con - fla - gra - tions, With the
sei, Po - li - sei ist auf der Spur! Wer - de nass bei U - berschwemmung, bin bei
sò, io lo sò pria del que - stor! Corro al luo - go d'un in - cen - dio col - le

pp

f

en-gine - men I run, To pro - cessions and cre - mations, Fights or feasts, I see the fun. Meetings,
Feuerspritze nicht faul, schlucke Staub bei Pro - zes - sio - nen, fall beim Rennsport auch vom Gaul. Lie - der
pompe dei pompier, crema - zioni e pro - ces - sio - ni tutti e fe - ste vo a ve - der. Meetings

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rallent. poco a poco.

sermons, and flir-tations, Gay pa-rades il-lu-mi-na-tions, Ra-ces, dan-ces, rev-o-lu-tions, Thé-dan-
ta-feln und Ve-rei-nen, Con-ser-tis-ten, gros und klei-nen, und auch Damen vom The-a-ter, bin ich
prediche e se-ra-te, a-ste publiche e pa-ra-te, cor-se balli ed e-le-zio-ni, The dan-

Sva

colla parte.

a tempo.

-sants, or ex-e-cu-tions! Thus to all in turn I go,
Hel-fer Freund und Ra-ther! Weiss von je-den Stadtskan-dal
-sants oe-se-cu-zio-ni! Da per tutto io me ne vo,

Sva

a tempo. *fz* *p*

All I see, and all I know! Pri-me don-ne? praise their
krie-ge Pif-fe bei der Wahl, weiss, wer im Ge-mein-de-
tut-to io veg-go tut-to io so! Pri-me donne ho da enco-

fz *p* *pp*

art. Dancers? good advice im-part! Ris-ing genius? give renown, Soon to see it tumble down! Notice
rath will ver-sich-ten auf's Mandat, kurz ein jeglich-es Malheur weiss ich, eh's geschieht vorher! Al-le
miar, bal-le-ri-ne à con-si-gliar, nuo-vi geni à pro-cla-mar, che poi veg-go tom-bo-lar! Re-gi

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profits and ap - plauses, Plead of con - cert - ists the causes, Singers' tri - als, gains and loss - es. These have
die - se tausend Din - ge recht ef - fekt - voll zu grup - pi - ren, mit drei Strichen in zwei Zei - len treffend
strar ap - plau - si e fi - schi, far re-clame pei con - cer - ti - sti, pei can - tan - ti e far - ma - ci - sti co - se

p

rallent assai.

part in my profes - sion, Writing ar - ti - cles, re-view - ing, And in - vent - ing oft at need — If of
zu char-ac - ir'i - si - ren, Al - les a - müsant be-schrei - ben, no - ta - be - ne po - pu - lär, und stets
son del mio mestie - re, fare ar - ti - co - li e rassegne e al bi - sogno un po'inven - tar per - chè

Poco piu animato.

faith 'tis wor - thy shew - ing — One to wonder at and heed! Ea - sy to find those
bei der Wahrheit blei - ben; ach das Letz - tre ist oft schwer! A - - ber des - we - gen
sien di fe - de de - gne, non e co - sa d'am - mi - rar! Fa - ci - le a per - der

pp

whose wits are stray - ing! But thus the jour - nal - ist is nev - er caught.
sie - mals ver - le - gen, kun - dig und fin - dig ist der Pu bli sist,
la tra - mon - ta - na il gior - na - li - sta no giam - mai non e,

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Mer - ry and stead - y — Wit - ty and read - y — Frank, and al - ways with good hu - mor
schlag - fer - tig, spit - zig, lau - nig und wit - zig, oft wohl-et - was dreist, doch stets voll
vispo ed a - cu - to, pron - to ed ar - gu - to fran - co ed o - gnor di buon u-

In faith, that's good! O - ri - gi-
Jetzt weiss man's klar! Er de - ft-
Bra - - vo dav - - ver! O - ri - gi-

O -
Er
O -

fraught. One, in short, whose trade, for - sooth! Is to knead with falsehood, truth. Wit, in u - ni - ver - sal
Geist, kurz ein Mensch der voll Ta - lent, Al - les weiss und Al - les kennt und auf Neu-ig - kei - ten
-mor, Dunque un Tizio il cui me - stier è impa - star col falso il ver, un in- gegno u - ni - ver-

-nal, ses - qui - pe - dal, py - ra - mi - dal, in fact, a
nirt es auf ein Haar, le - gi - ti - mirt sich wun- der-
-nal, ses - qui - pe - dal, pi - ra - mi - dal, à fondo in

-ri - - - - - gi - nal! in fact, a
macht aufs Haar, uns Al - - - - - les
-ri - - - - - gi - nal a fon - - - - - do in

cres.

cres. assai.

dress, Means a re-por-ter for the press. Who mingles truth with falsehood's lies, One day affirms, the next de-
brennt, das ist's, was man Re-por-ter nennt, der per-ma-nent in-tel-li-gent, als Op-ponent im E-le-
sal ec-co il re-por-ter da giornal. Che sà-impastar col falso il ver oggi af-fermar, doman ne-

know - - - - - ing youth! And hence we'll know, we here con-
bar; Jetzt weiss man im Me-ment und aus dem
ve - - - - - ri-tà, in ve-ri-tà or-mai si

cres. assai.

cres. assai.

-nies. This, full of jo-vial hap-pi-ness, Is a re-por-ter for the press.
ment, und im Moment Cor-res-pondent, das ist's was man Re-por-ter nennt!
gar, sciolto e leg-ger, franco e gio-vial ec-co il re-por-ter da gior-nal!

-fess What means "Re-por-ter for the press."
Fun-da-ment was man Re-por-ter nennt!
sà quel che un re-por-ter fa e dis-fà!

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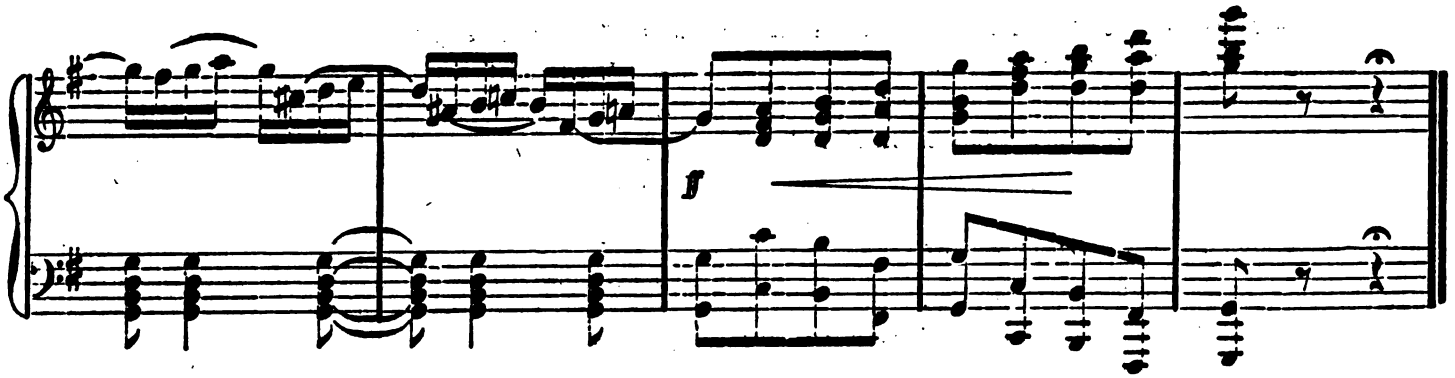

VASIL. I beg your pardon, sir, for the extreme zeal of our Cossacks; but you can easily see—

JULIAN. I can easily see! Don't mention it, captain. I am charmed and delighted at their slight mistake.

VLADIMIR. How is that?

JULIAN. Why, my dear sir, it will make a glorious special for the press. [*Business with note-book.*] "Pursuit and capture of our special correspondent by Cossacks!" "Brave but futile resistance!" "Rough sons of the North!" "Tough little ponies of the Steppes!" "Long lances!" "Dragged away at a tearing gallop!" "Threatened with the knout!" [*Salutes* VASIL.] "Commander a cultivated officer." "Cordial reception!" "Bountiful dinner," &c., &c. By Jove, sir, I can't do this adventure properly short of a column and a half.

VALDIMIR. You will have to leave out that "bountiful dinner," old fellow: we have hardly a thing to eat ourselves.

JULIAN. So much the better! What is the use of being war correspondent? Just wait for "The Herald" six weeks hence, and you will just wonder at the quantities of dainties you have set before me!

MILITARY COOK (*announces to* STEIPANN, *he to* IVAN, *he to* OSIPP, *and* OSIPP *to* VASIL—*all with stiff military salute*) The *shtshee* is ready.

JULIAN (*to* VLADIMIR.) Beg pardon, lieutenant; but *what* the deuce was it they said was ready?

VLADIMIR (*laughs.*) The *shtshee*, our "bountiful dinner"!

JULIAN. (*Sneezes, makes comical contortions with his mouth, and pronounces the word with great exertion.*) Ah! so the *shtshee* is—?

VLADIMIR. A mixed-up mess of cabbage, beets, parsnips, gunpowder, mutton, &c. Between you and me, a dish for the dogs; but we have nothing else.

(*In background a corporal portions out the rations. The soldiers eat it with spoons from tin dishes.*)

JULIAN. Ah, thanks for your timely explanation! But tell me, can you drink allash with this so-called "*shtshee*"?

VALDIMIR. If we only had some at hand, to be sure—

JULIAN. Well, I'm your man, then; for I happen to have two bottles in my bag. (*Goes to bag.*)

ALL OFFICERS (*joyfully*). Allash! allash!

(JULIAN *produces the bottles from his bag, and unwraps them carefully from fine, rose-colored tissue-paper.*)

VLADIMIR. Upon my word, friend, you are developing qualities which fill us all with the deepest respect (*The company separates into groups.*)

VASIL. What lucky star leads you to us?

JULIAN. This lucky star is called "journalistic enterprise." The editor wrote to me, "Are you observing the movements of the Turks?" Well, I have been observing the movements of the Turks through my field-glass.

VLADIMIR. And what kind of movements did they make?

JULIAN. I saw standing on the banks of the beautiful blue Danube—which happens to be green wherever I have seen it—a Moslem who was doing so (*business of hopping from one foot to another, slapping the arms together, and breathing between the fingers like a man half frozen.*)

VASIL. So you can simply write to your paper, "The Turks are freezing!"

JULIAN. Captain, how little you comprehend the descriptive powers of a "Herald" correspondent! I write, heavily underscored, "Postscript!—In consequence of personal observations, I am enabled to inform you that the Turkish army is in motion (*hops as before*), and is taking comprehensive measures (*slaps his arms together*) to defy the rigors of a winter campaign!"

VASIL. And in this way history is made! (*In the meanwhile all have grouped themselves. Officers and cadets are eating from drums, camp-stools, knapsacks, &c.*)

VASIL. Long live the "Herald" correspondent!

ALL. Hurrah!

DIMITRI (*looks out from barracks*). Ahem!

ALL. What's the matter?

DIMITRI. I haven't had a drop.

VASIL. Well, come out, you rogue! we will forgive you. (*Introduces* DIMITRI *to* JULIAN.) Dimitri Fedorowitch, the most indiscreet gosling in camp.

JULIAN (*has seated himself*). Young man, indiscretion is a virtue which I appreciate highly. Let us be friends (*shaking hands*). And now, gentlemen, let merriment be the order of the day. How do you manage to divert the monotony of camp routine?

VLADIMIR. We eat, we drink; we drink and we sleep,—when the Turks will let us.

JULIAN. Well—and the ladies?

VASIL. With the exception of a few ancient gypsies we have not seen a woman of any sort for three months.

JULIAN. And amidst such a state of things can my friend Vladimir manage to exist?—he, a second Faublas, the hero of one of the most delicious adventures.

OSIPP (*ironically*). Aha! we understand—Lydia.

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To la - bor now! Well then shalt thou, First act - or
Wohlan fangt an! *Ihr spielt den Mann!* *Ihr den Ca-*
All' o - prao- mai! dun - que sa - rai tu il primo at-

must no more de - lay, There's much to do to - day! The parts we've yet to
Rol - len rasch co - pirt, *stu - dirt und me - mo - rirt!* *dann fleis - sig nun pro-*
duo - po non tar - dar, as - sai ci resta a far, le par - ti da stu-

.... let us haste!.... no more time,.....
.... *seid be - reit!* .... *Frisch an's Werk,* ....
.... com - in - ciam!.... tem - po più.....

STEIPANN.

be The Ty - rant, he! The leader's part for me. The prompter here you
lan! *Ihr den Ty - rann!* *Ich bin der Re - gi - seur* *Und ich bin der Souf-*
tor, tu il but - ta fuor, io faccio il di - ret - tor, Io fo'il sug - ge - ri-

con, The dress - es to try on,
birt, *und kei - ne Zeit ver - liert,*
dar, gli a - bi - ti a pro - var,

must we waste..... What a pleas - - - ant
Es ist Zeit..... *Gut ist die I -*
non perdiam..... Ah, che bel pen

Google

FEDOR. OSIPP.

see. I'll sing the ten - or high. And I'll the villian
fleur. *Ich mi - me mit im Chor.* *Und ich der In - tri*
tor. WASIL. Jo can - to da ten - or. IVAN. ed ioil ti - ran sa -

The old man I will be! In chorus - es sing I!
Ich stell den Va - ter vor! *Ich bin der Bonvi - vant!*
Jo il vecchio ge - ni - tor! Nel coro io can - te - rò!

thought A grand suc - cess will soon be
dee und si - - - cher ist uns ein Suc -
sier, nu gran suc - cess so a - vrem' dav -

try, So good - bye, we're off.... now.
guant, Nun stellt.... Euch zum Ab - marsch.
rò Be - no - ne, si va - da.

wrought, So good - bye, we go.... now. To devise, to arrange, to prepare! And
ces, Nun stellt.... Euch zum Ab - marsch. *Al - les geht ganz fa - mos, ganz famos! Und*
ver, Be - no - ne, si va - da. a dispor, al - les - tir. pre - parar! E

wrought, So good - bye, we go.... now. All to pre -
ces, Nun stellt.... Euch zum Ab - marsch. *Bald geht es*
ver, Be - no - ne, si va - da. a pre - pa -

f

f *ff*

Ped.

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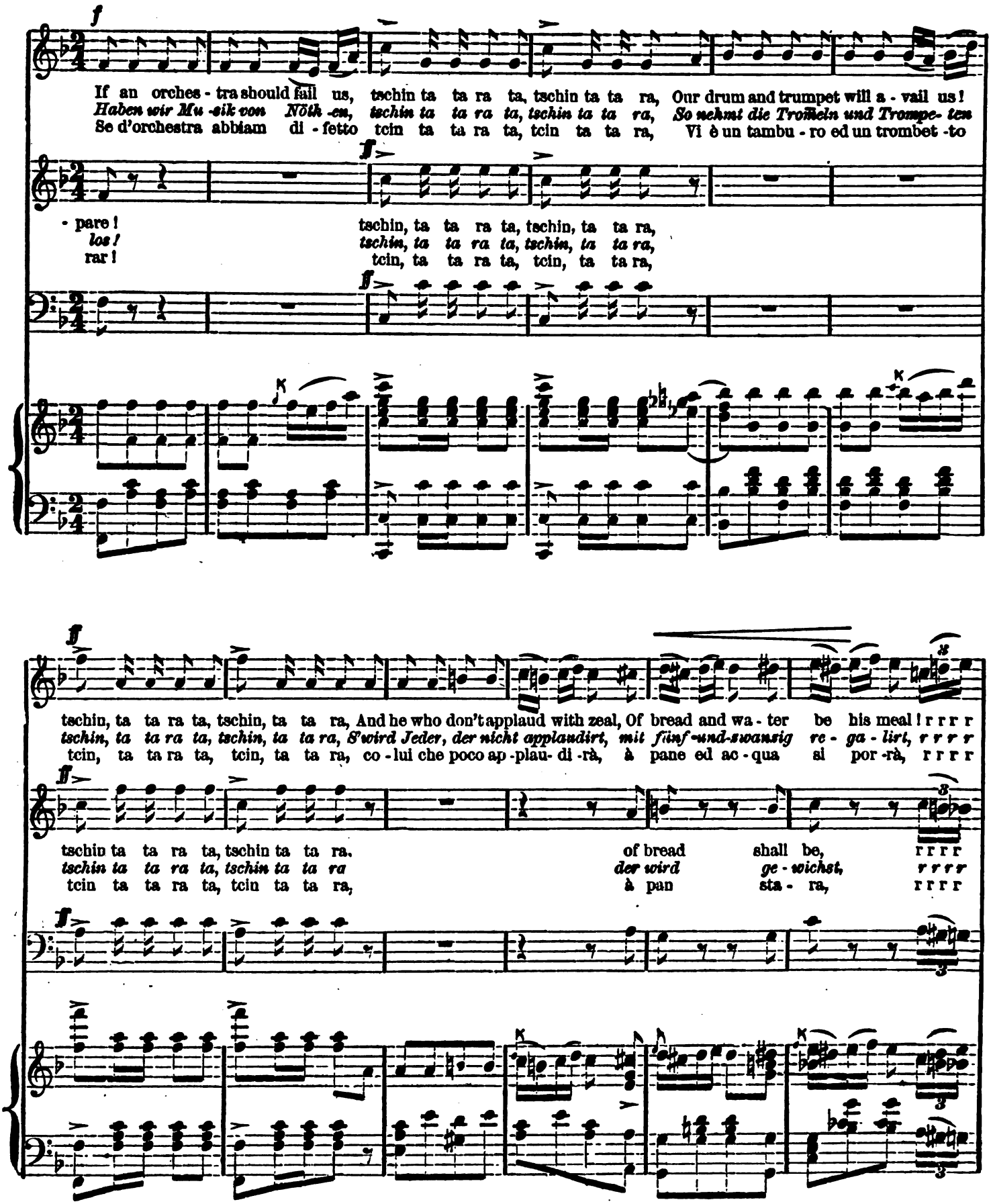

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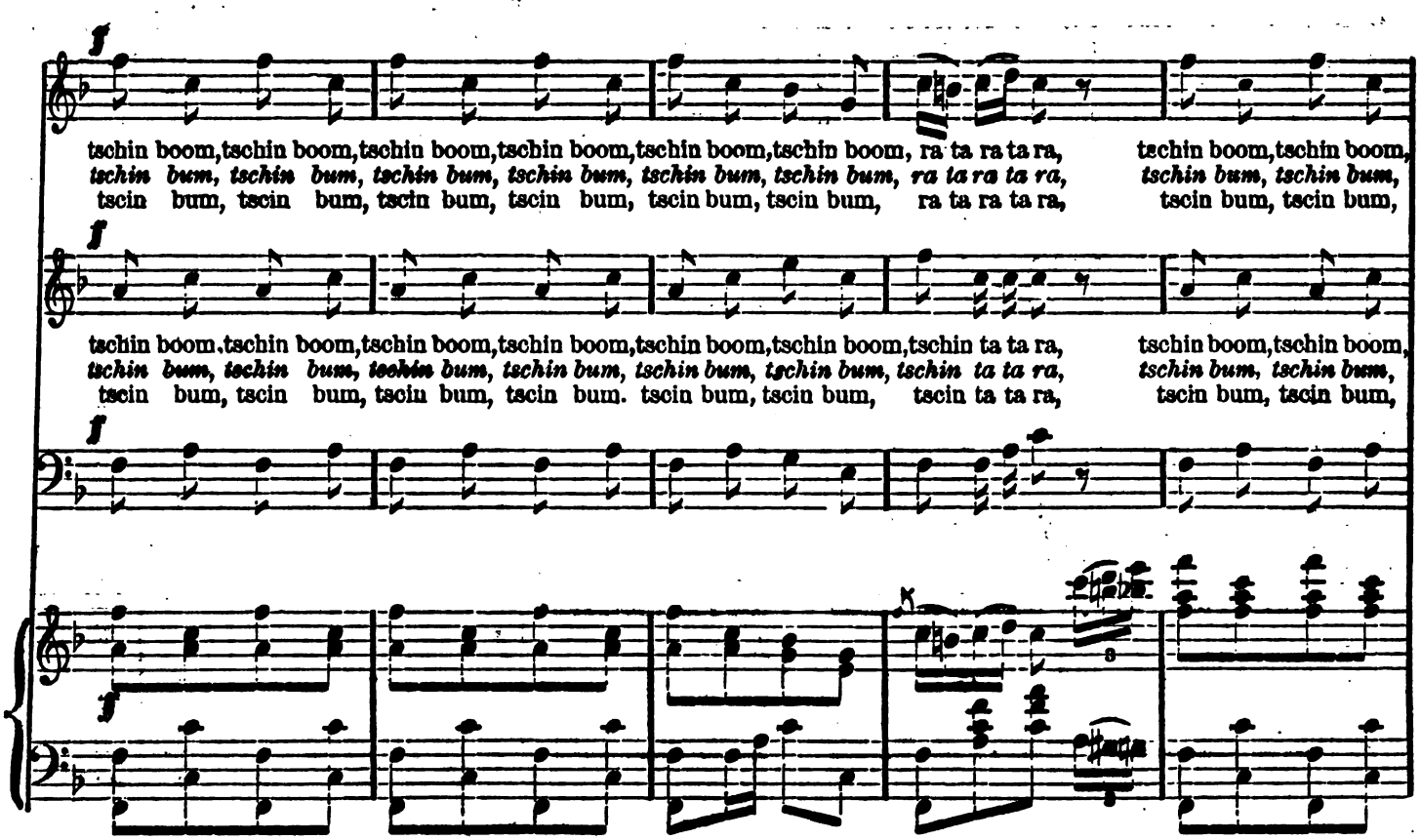

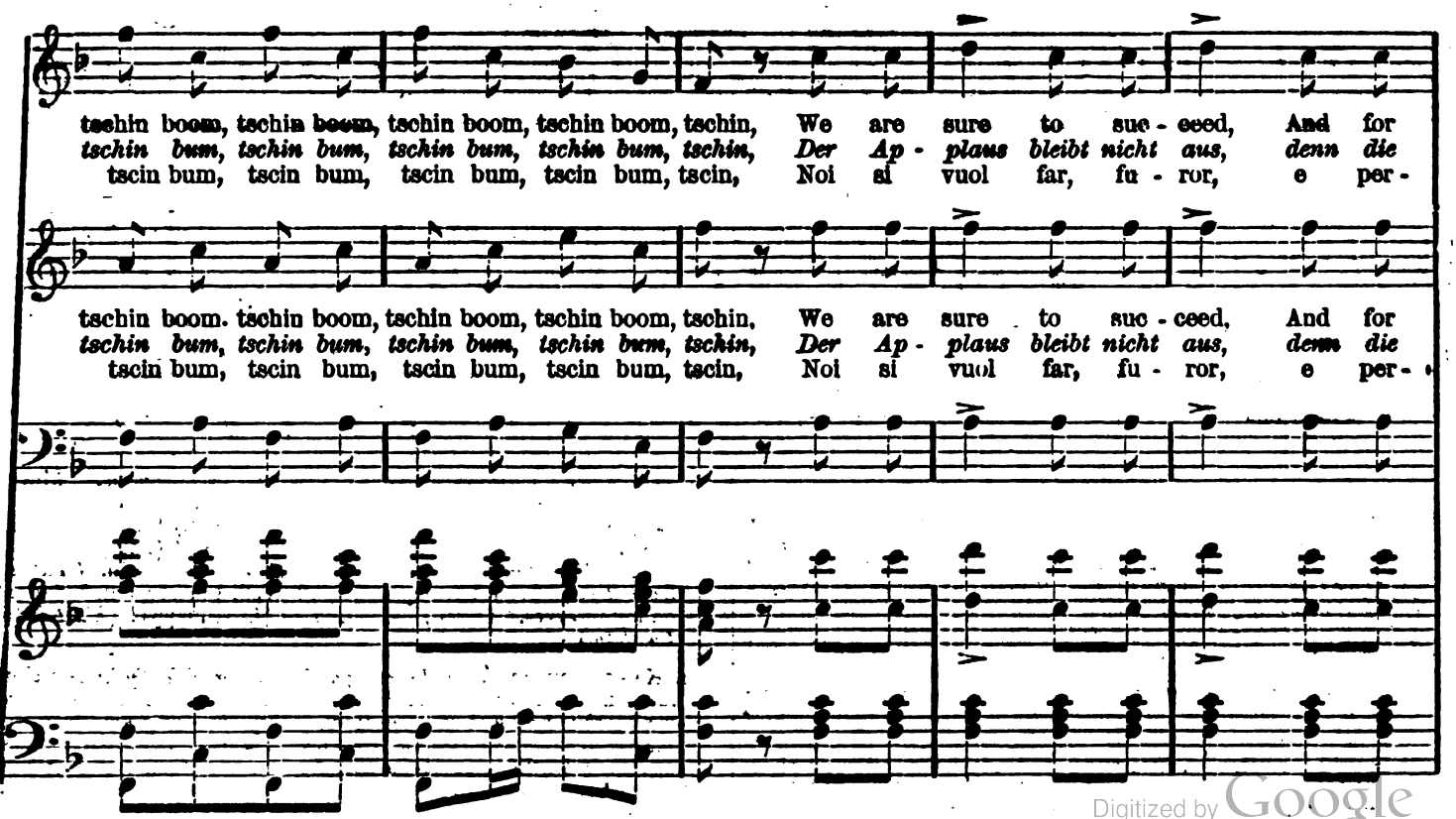

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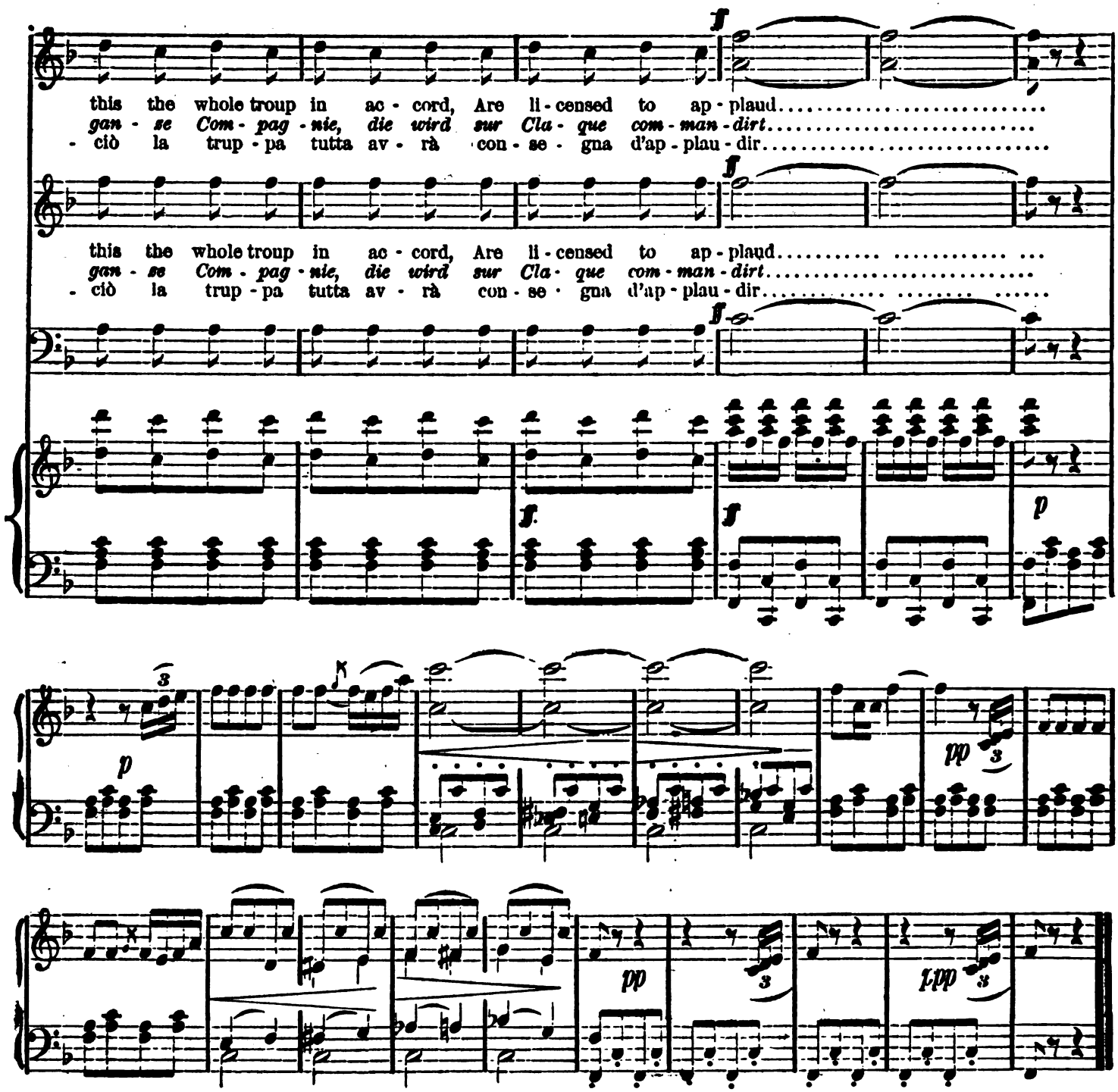

(*As foregoing.*)

(*All march to background imitating trumpets and drums, and disperse in various directions. All exit except the sentinals, who continue to gaze fixedly out towards Rustchuk. After a short pause, which is filled out by the instrumental music growing fainter and fainter,* STEIPANN *returns with the pamphlet in hand.*

STEIPANN (*alone.*) So I am to write of the parts in this cold! Brrr! I must fire up first. (*Drinks.*) So then! (*Seats himself.*) How shall I begin? (*Reads.*) "Scene first. Susanna alone. She sits on a sofa bathed in tears—wet handkerchief"—if she doesn't get the rheumatics! (*Reads*) "Loud. Here I have the portrait of my husband!" (*Speaks*) Ah, yes! It says *loud*—so it must be this way (*yells*) "Here I have the portrait of my husband!" (*Reads*) "As." (*Speaks*) A. S., A. S., what in the deuce does that mean? —A. S. *At Schnappe*, perhaps. Yes, yes! at Schnappe. Most natural thing in the world; the husband is at his schnappe. (*Writes*) "My husband at his schnappe." (*Reads*) "The more I see of my husband, the better I like my lover!" (*Laughs*) Ha, ha, ha! Pretty good! Brr! How cold! Must fire up again. (*Takes his canteen.*) What? empty so quick? Well, I must go and draw on my reserves. (*Rises.*) Husband at his schnappe! (*Exit into Charlaka.*)

Gen. KANTSCHUKOFF *is heard cursing and swearing violently in the distance,* L. *He enters, preceded by an adjutant and two Cossacks. He motions them back with angry gestures. They retire very servilely* R. KANTSCHUKOFF *has short-cut, gray hair, red face, bluish-red nose, and a stiff bristling mustache cut straight; is a caricature, but not too exaggerated. Has a knout in his hand, which he continually flourishes and snaps.*

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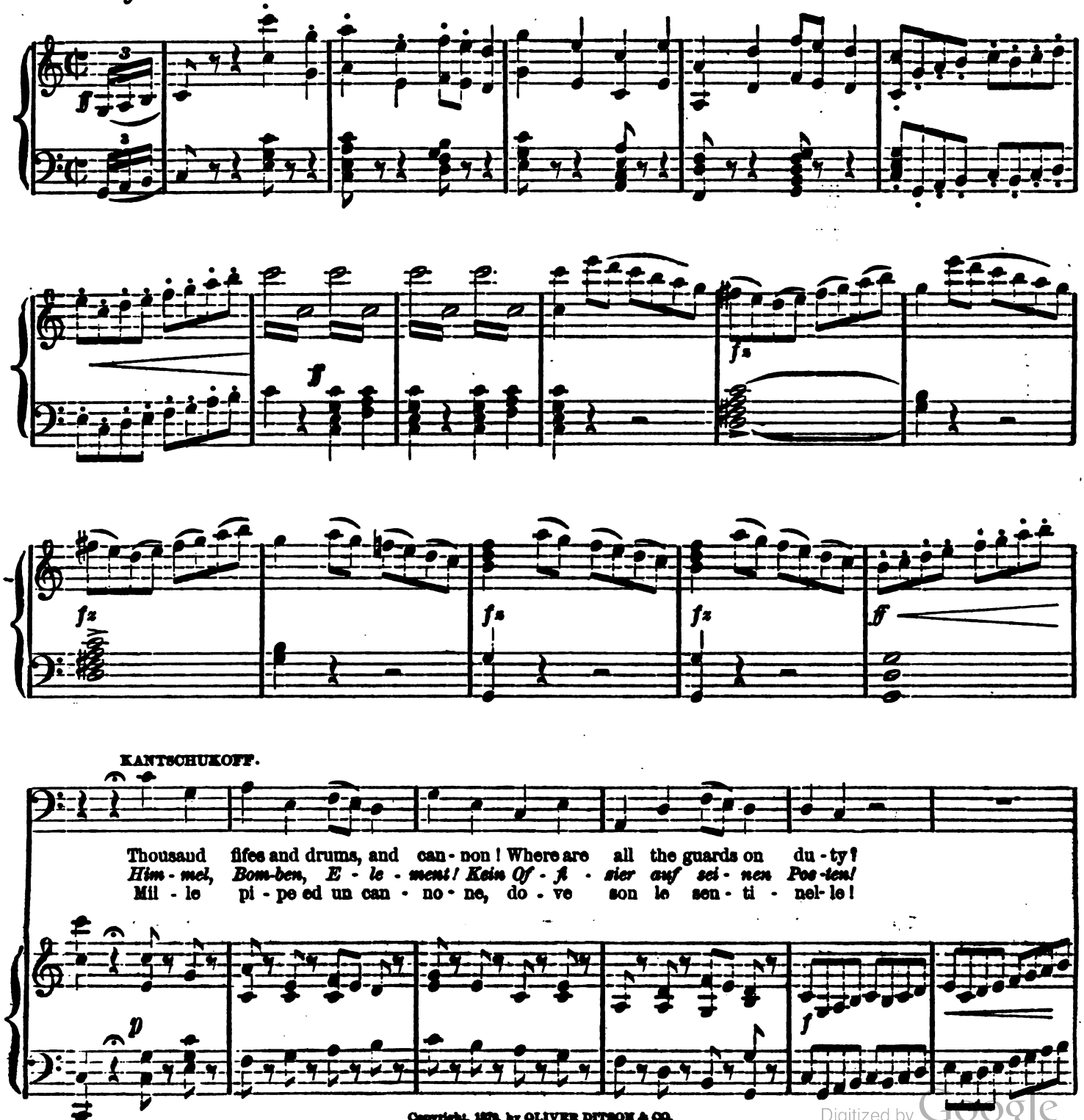
THOUSAND FIFES AND DRUMS.

ARIA FOR BASSO.

ENTRANCE OF THE GENERALS.

Allegro marziale alla breve.



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JULIAN (*not understanding*). Lydia! Lydia! To the best of my knowledge, her name was Katinka.

IVAN. And was formerly called Lydia? Incomprehensible!

VASIL. I find it very comprehensible. One is called Lydia; the other, Katinka.

OSIPP. So Katinka is another?

VLADIMIR (*bashfully*). Yes; Katinka is another.

ALL (*merrily*). Long live Katinka!

VASIL. Well, I should say you have made good use of your time! What was it about Katinka? Out with it!

JULIAN (*relating*). Katinka is the young wife of an aged diplomat,—a lady who regards marriage as a duet for *three* voices. One day—

VLADIMIR (*interrupting*). I must protect the lady from journalistic malice. One day she wrote to me (*cites the letter*), "My husband is going to London; I, to our estate in the Caucasus. My companion is ill and unable to go with me. Her position is not yet filled. I know a person whom I regard as adapted to the place. Will this person have the courage and love to share my loneliness with me?"

VASIL. Ah! I understand. By this person—

VLADIMIR. I was meant! I did not need a second hint, but donned feminine attire: was presented to the servants as Fatinitza, the new companion, and undertook the journey with the countess. On the evening of our arrival, a carriage rattled into the courtyard, and out of a tenfold fur cloak was unwrapped—

VASIL. Holy Petrovitch! the husband!

VLADIMIR. No! his brother,—an officer of high degree in the army, a uniformed polar bear in the rough,—who surprised us with the announcement of a long visit. To behold me, and to fall mortally in love with me, was the work of a moment with him.

VASIL. Then you must have looked devilish handsome as a girl.

VLADIMIR. So said the Polar Bear! He followed me as if demented. Fearful of discovery, I was compelled to flee. Fatinitza became Lieutenant Vladimir again. Such, comrades, was the end of the adventure with Katinka.

VASIL. What? The lad knows such stories as this, and keeps them to himself all this while! For shame, comrade! Why, garnished with all its details, this story might have whiled away an hour or so of our *ennui* here in camp.

JULIAN. The deuce! why don't you do as the French used to do in the Crimea, and improvise a theatre in camp?

IVAN. That would be sport!

ALL. Wouldn't it!

VASIL. A theatre without ladies!

JULIAN. Why, do you imagine the French used to have a tragedienne and a comical old woman detailed to every company? And, why (*with arms around* VLADIMIR'S *waist, jestingly*), here we have the fair Fatinitza!

ALL (*one after the other*). Hurrah! So we have! Bravo! Now let us set about it!

VASIL. What! We get up such mummeries?

ALL (*surrounding him*). Yes, captain; we are so fearfully bored.

VASIL. Well then, go ahead.

ALL. Bravo! Hurrah!

VLADIMIR. But what shall we play?

JULIAN. I can help you out with that.

OSIPP. I'll wager he has a whole theatre *repertoire* in his bag,—at least a comedy.

JULIAN. You have guessed it. (*Takes a pamphlet from his bag.*)

VASIL. Queer provender!

JULIAN. Mere accident. A young dramatist presented me with a copy of his tragedy, in one act, "The Treacherous Postal Card, or the Letter-carrier's Revenge!"

VLADIMIR. A tragedy?

JULIAN. No comedy ever made me laugh so heartily as this tragedy. Now to work!

VLADIMIR. And I,—the leading lady,—what shall I wear?

VASIL. An old soldier's cloak and the cook's apron!

VLADIMIR. Oh, my feminine vanity could not stand that!

STEIPANN. I know just what you want. (*Runs to "Chartaka" and brings out a well-filled gunny-bag.*) The soldiers found a Wallachian peasant girl's entire Sunday outfit in a deserted hut last week.

JULIAN. Good enough! So we can have our first full-dress rehearsal to-day; to-morrow the performance in the light of a dazzling snow illumination. A critical æsthetical notice of the same in the next "Herald."

OSIPP. I hope you will not take us down too hard.

JULIAN. No fear of that. (*Sortie.*)

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EXIT OF THE CADETS.

No. 5.

Allegretto. JULIAN.

Ea -sy to find those whose wits are straying, But thus the journalist is nev-er caught,
A - ber desswegen niemals ver- le -gen kun -dig und findig ist der Publi -zist,
Fa -cile a per -der la tramonta - na il giorna -lis - ta no gia mai non é,

pp *tr*

mer - ry and stea - dy, Wit - ty and rea - dy, Frank and with pleas-ant hu - mor fraught!
sch - lagfertig, spit - zig, lau - nig und wit - zig, oft et - was dreist doch vol - ler Geist!
vi - spo ed a cu - to pron - to ed ar -gu - to fran - co ed og - nor di buon u - mor!

Full Chorus and Cadets.

p SOLI. Cadets and very few of the Chorus.

In faith that's good! Now to work
Wohl - an, fangt an! Schnell an's Werk
Bra - vo dav - ver! Le-sti or-sù

p Whole Chorus. *f*

In faith that's good! Now to work
Wohl - an, fangt an! Schnell an's Werk
Bra - vo dav - ver! Le-sti or-sù

p *cres.*

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To la - bor now! Well then shalt thou, First act - or
Wohlan fangt an! *Ihr spielt den Mann!* *Ihr den Ca-*
All' o - prao- mai! dun - que sa - rai tu il primo at-

must no more de - lay, There's much to do to - day! The parts we've yet to
Rol - len rasch co - pirt, *stu - dirt und me - mo - rirt!* *dann fleis - sig nun pro-*
duo - po non tar - dar, as - sai ci resta a far, le par - ti da stu-

.... let us haste!.... no more time,.....
.... *seid be - reit!* .... *Frisch an's Werk,* ....
.... com - in - ciam!.... tem - po più.....

STEIPANN.

be The Ty - rant, he! The leader's part for me. The prompter here you
lan! *Ihr den Ty - rann!* *Ich bin der Re - gi - seur* *Und ich bin der Souf-*
tor, tu il but - ta fuor, io faccio il di - ret - tor, Io fo'il sug - ge - ri-

con, The dress - es to try on,
birt, *und kei - ne Zeit ver - liert,*
dar, gli a - bi - ti a pro - var,

must we waste..... What a pleas - - - ant
Es ist Zeit..... *Gut ist die I -*
non perdiam..... Ah, che bel pen

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From here the SOLI may be sung by two, three or four voices.

FEDOR.

see. I'll sing the ten - or high.
fleur. Ich mi - me mit im Chor.
tor. Jo can - to da ten -or.

WASIL.

The old man I will be!
Ich stell den Va-ter vor!
Jo il vecchio ge - ni - tor!

OSIPP.

And I'll the villian
Und ich der In -tri -
ed ioil ti-ran sa -

IVAN.

In chorus -es sing I!
Ich bin der Bonvi - vant!
Nel coro io can -te - rò!

thought A grand suc - cess will soon be
dee und si - - - cher ist uns ein Suc -
sier, un gran suc - cess so a - vrem' dav -

try, So good - bye, we're off.... now.
guant, Nun stellt.... Euch zum Ab - marsch.
rò Be - no - ne, si va - da.

wrought, So good - bye, we go.... now. To devise, to arrange, to prepare! And
ces, Nun stellt.... Euch zum Ab - marsch. Al - les geht ganz fa - mos, ganz famos! Und
ver, Be - no - ne, si va - da. a dispor, al - les - tir. pre - parar! E

wrought, So good - bye, we go.... now. All to pre -
ces, Nun stellt.... Euch zum Ab - marsch. Bald geht es
ver, Be - no - ne, si va - da. a pre - pa -

f

f

f

ff

Ped.

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f

If an orches - tra should fail us, tschin ta ta ra ta, tschin ta ta ra, Our drum and trumpet will a - vail us!
Haben wir Mu -sik von Nöth -en, tschin ta ta ra ta, tschin ta ta ra, So nehmt die Trommeln und Trompe- ten
Se d'orchestra abbiam di - fetto tcin ta ta ra ta, tcin ta ta ra, Vi è un tambu - ro ed un trombet -to

f

- pare! tschin, ta ta ra ta, tschin, ta ta ra,
los! tschin, ta ta ra ta, tschin, ta ta ra,
rar! tcin, ta ta ra ta, tcin, ta ta ra,

f

f

tschin, ta ta ra ta, tschin, ta ta ra, And he who don't applaud with zeal, Of bread and wa - ter be his meal! r r r r
tschin, ta ta ra ta, tschin, ta ta ra, S'wird Jeder, der nicht applaudirt, mit fünf-und-swansig re - ga - lirt, r r r r
tcin, ta ta ra ta, tcin, ta ta ra, co - lui che poco ap - plau- di -rà, à pane ed ac - qua si por -rà, r r r r

f

tschin ta ta ra ta, tschin ta ta ra, of bread shall be, r r r r
tschin ta ta ra ta, tschin ta ta ra der wird ge - wichst, r r r r
tcin ta ta ra ta, tcin ta ta ra, à pan sta - ra, r r r r

f

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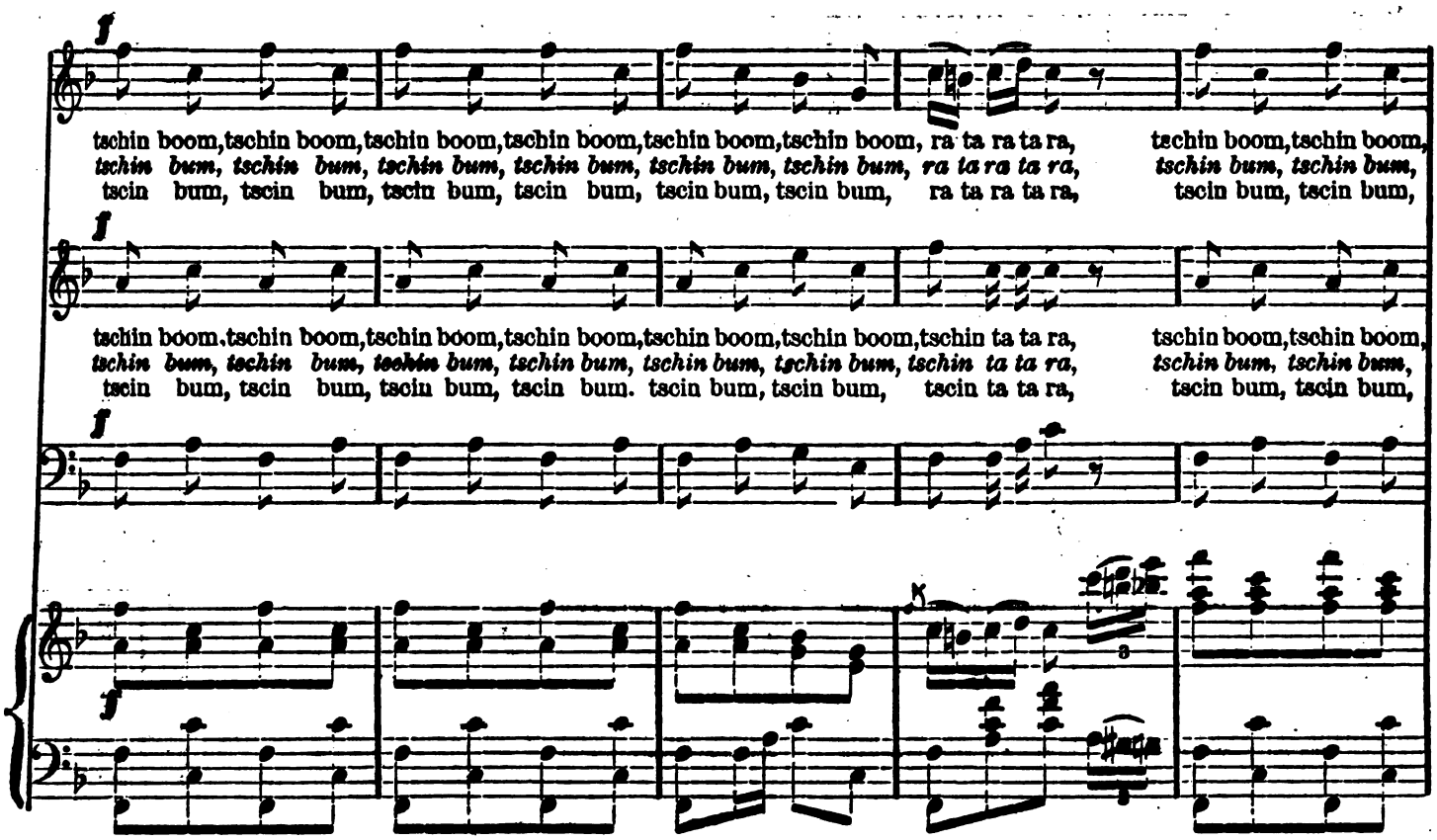

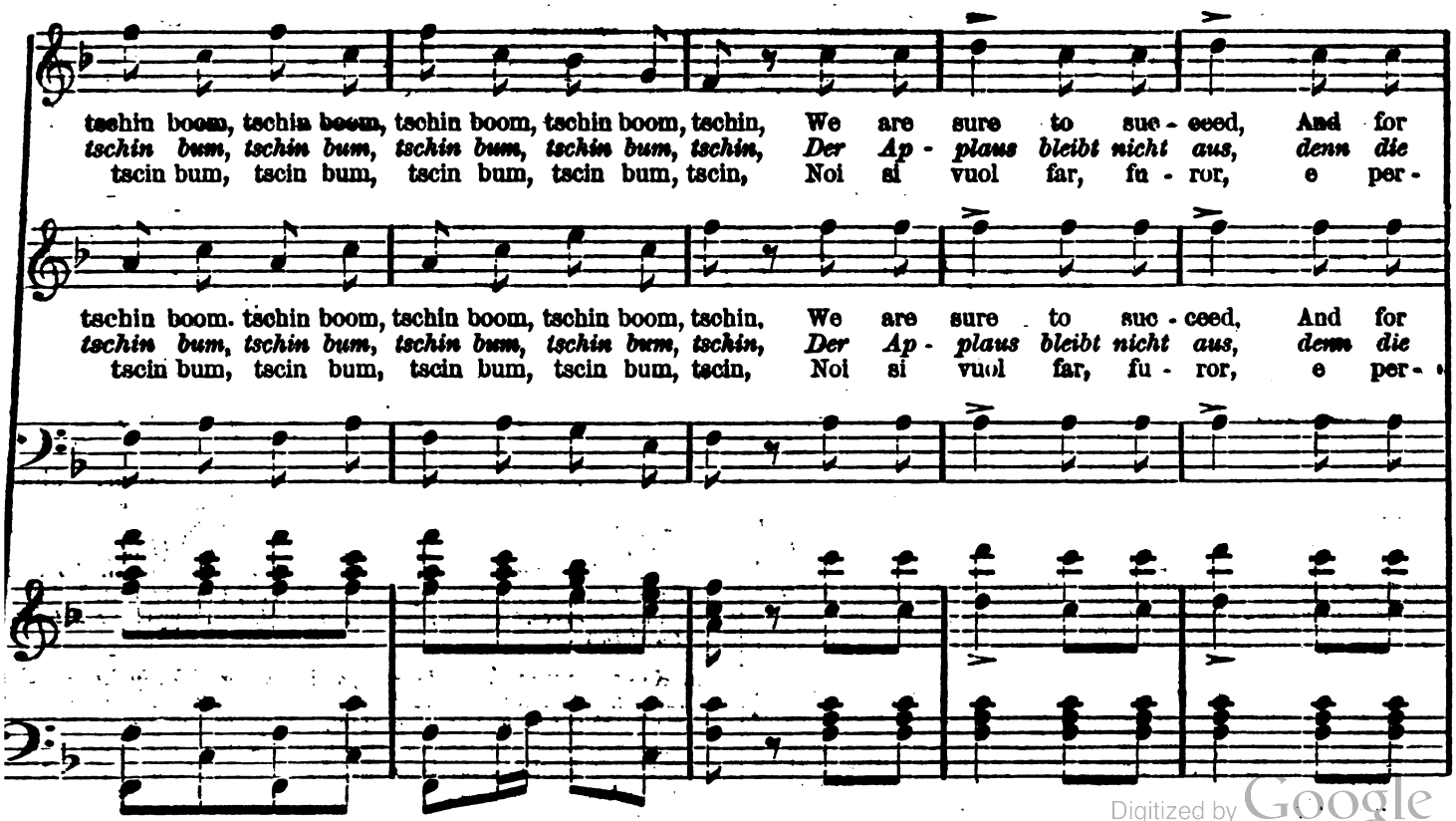

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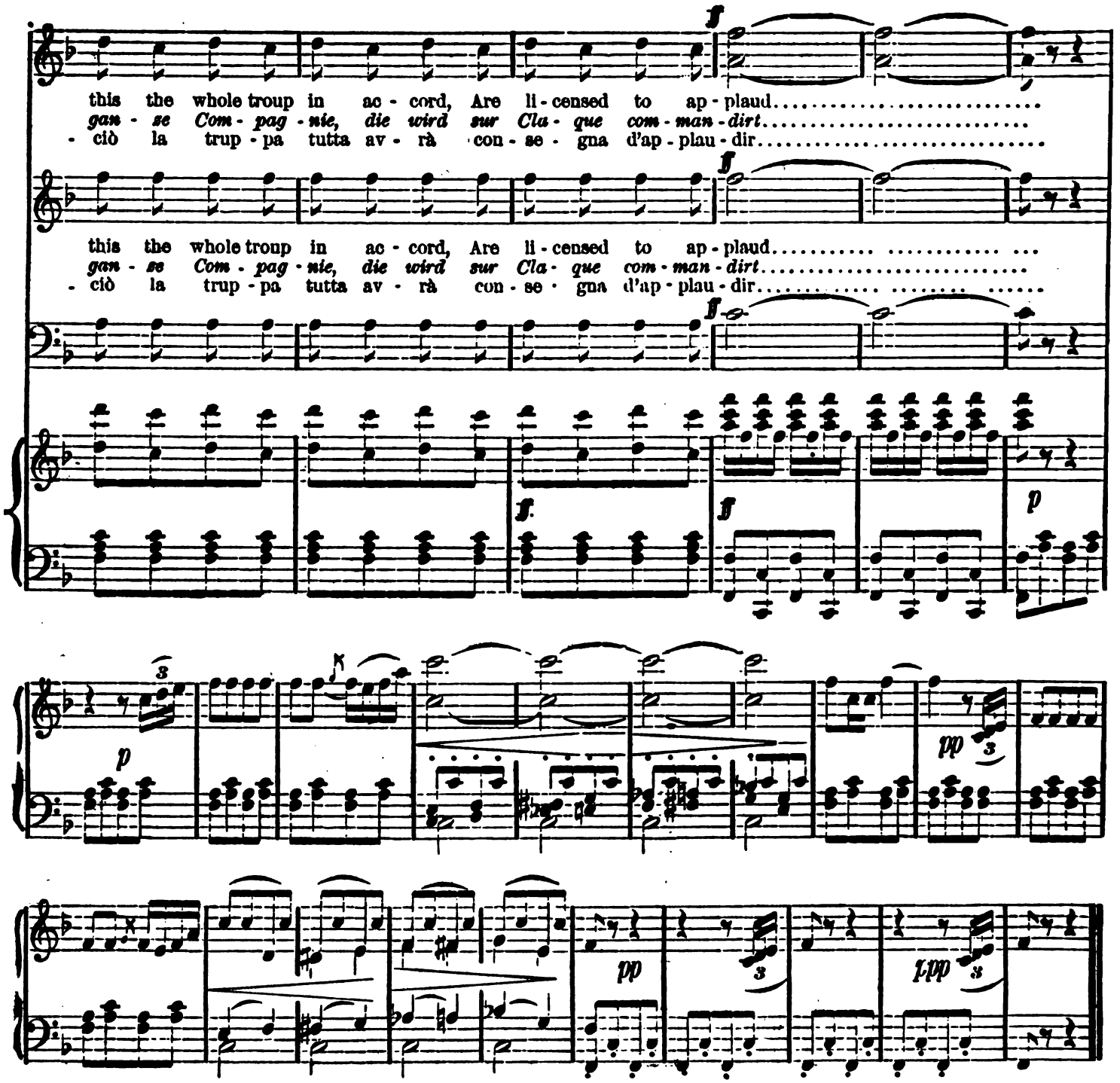

(*As foregoing.*)

(*All march to background imitating trumpets and drums, and disperse in various directions. All exit except the sentinals, who continue to gaze fixedly out towards Rustchuk. After a short pause, which is filled out by the instrumental music growing fainter and fainter,* STEIPANN *returns with the pamphlet in hand.*

STEIPANN (*alone.*) So I am to write of the parts in this cold! Brrr! I must fire up first. (*Drinks.*) So then! (*Seats himself.*) How shall I begin? (*Reads.*) "Scene first. Susanna alone. She sits on a sofa bathed in tears—wet handkerchief"—if she doesn't get the rheumatics! (*Reads*) "Loud. Here I have the portrait of my husband!" (*Speaks*) Ah, yes! It says *loud*—so it must be this way (*yells*) "Here I have the portrait of my husband!" (*Reads*) "As." (*Speaks*) A. S., A. S., what in the deuce does that mean? —A. S. *At Schnappe*, perhaps. Yes, yes! at Schnappe. Most natural thing in the world; the husband is at his schnappe. (*Writes*) "My husband at his schnappe." (*Reads*) "The more I see of my husband, the better I like my lover!" (*Laughs*) Ha, ha, ha! Pretty good! Brr! How cold! Must fire up again. (*Takes his canteen.*) What? empty so quick? Well, I must go and draw on my reserves. (*Rises.*) Husband at his schnappe! (*Exit into Charlaka.*)

Gen. KANTSCHUKOFF *is heard cursing and swearing violently in the distance,* L. *He enters, preceded by an adjutant and two Cossacks. He motions them back with angry gestures. They retire very servilely* R. KANTCHUKOFF *has short-cut, gray hair, red face, bluish-red nose, and a stiff bristling mustache cut straight; is a caricature, but not too exaggerated. Has a knout in his hand, which he continually flourishes and snaps.*

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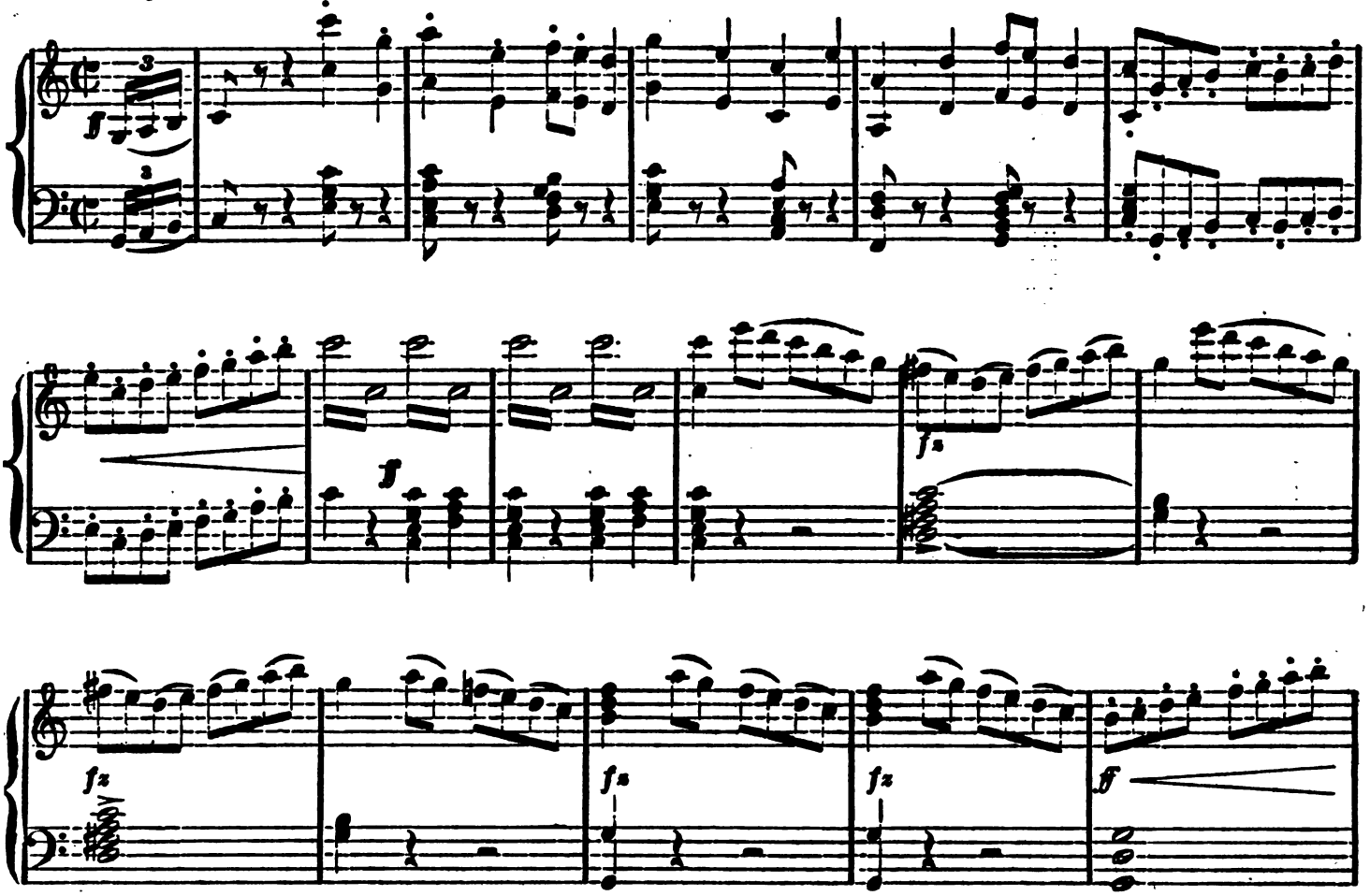
THOUSAND FIFES AND DRUMS.

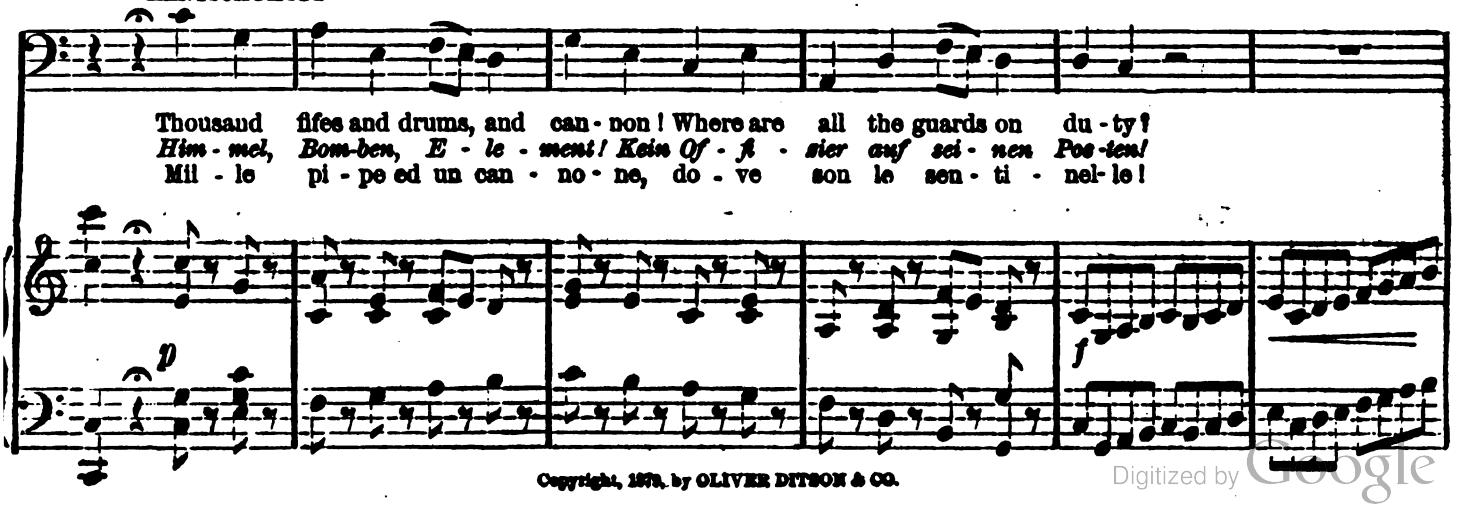
ARIA FOR BASSO.

ENTRANCE OF THE GENERALS.

Allegro marziale alla breve.



KANTSCHUKOFF.



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Base poltroons, These dragoons! I'll scratch their hides and spoil their beauty, I'll

Kreus Million, Sap - per - ment! Ich Kna - te lass' ich Al - len kos - ten, die

Cor - paccion d'un dra - gon! vò lor grat-ter un po la pel - le, vò

p *p* *p* *p*

scratch their hides and spoil their beauty, To set them shaking, And loud howls making, I know how!

Knu - te - lass ich Allen kos - ten, Ihr sollt noch sitt - ern, ihr sollt noch sitt - ern, wie ich koff!

lor grattar un po la pel - le, far-vi tre - mâ - re, ed u - lu - la - re ben sa- prò!

p *fz* *fz*

I'm Gen-er - al here! Kant - schu - koff, I'm Gen - er - al here! Kant - schu - koff!

Bin der Gen-er - al Kant - schu - koff, bin der Gen-er - al Kant - schu - koff!

Son il Gen - er - al Kant - schu - koff, son il Gen - er - al Kant - schu - koff!

ff *ff2* *f* *fz* *ff* *f* *fz* *ff*

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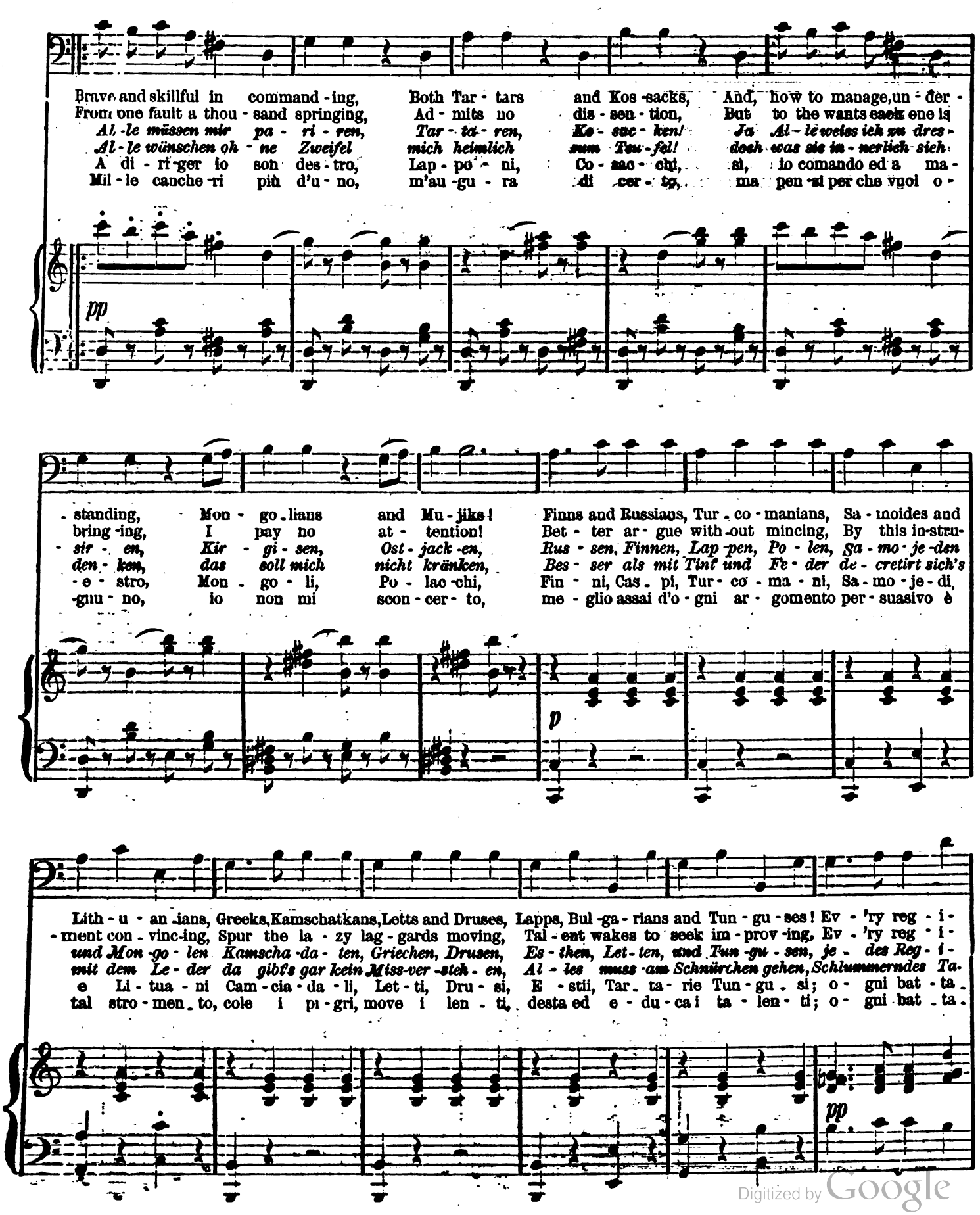

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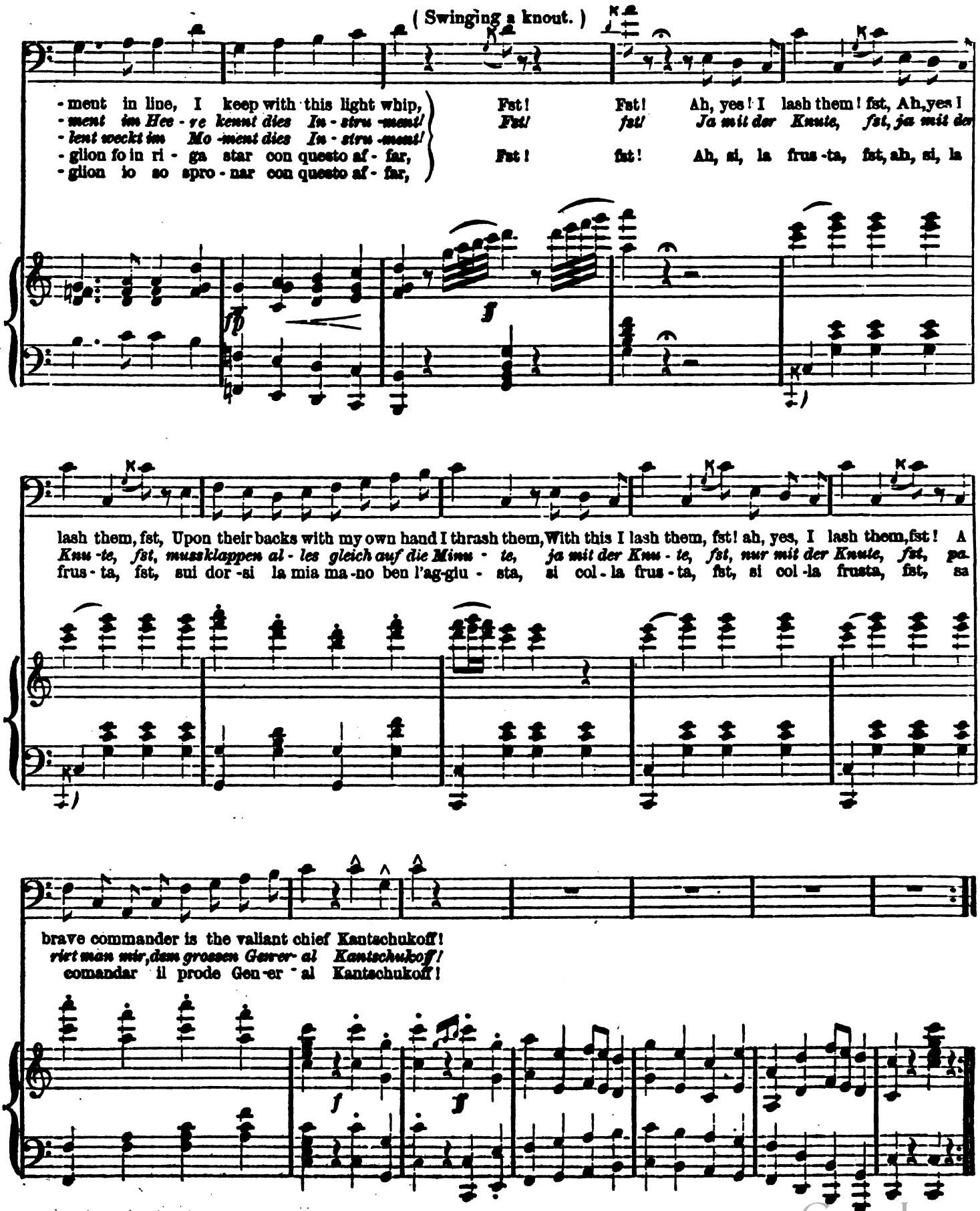

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STEIPANN (*returns, sees the general—is startled—*). Good Lord! The general of the division! (*About to slink away.*)

GENERAL (*severely*). Halt!

STE (*trembling*). General!

GEN. Knave, you tremble! I see you know me! Who are you, soul of a dog?

STE. Corporal Steipann, secretary of the company.

GEN. Your papers.

STE. Here, general!

GEN (*looks over papers*). Forage certificate—Roster—good! (*Returns all papers but one*).

STE (*more courageously*). Good, clear writing, isn't it, general?

GEN (*reads*). "Here I have the portrait of my husband at his schnapps. (*Growling as he reads.*) So much the more I like my lover!" By the beard of Saint Peter! what is all that devilish nonsense?

STE (*horrified*). General!

GEN (*calls.*) Adjutant!

ADJUTANT (*enters and salutes.*) General!

GEN. One hundred lashes with the knout for this scoundrel!

STE (*trembling*). Mercy, general.

GEN. Hold your jaw! I'll show you a husband at his schnapps!

JULIAN (*enters from barracks*, L. (*Aside, referring to* VLADIMIR'S *disguise*). That will make some jolly sport!

GEN (*rushes at* JULIAN *and flourishes his knout*). And here! A civilian? A spy? (*Seizes* JULIAN *by the collar and slings him toward adjutant.*) Two hundred lashes!

JUL. Beg pardon! I am—

GEN. I don't care a candle what you are! First the knout, and then the explanation.

JUL. Oho! quite the contrary! Here is my passport! (*Produces a paper.*)

GEN (*glances at it.*) Countersigned by the Grand Duke! Very well! But this rascal here (*pointing to* STEIPANN)—the knout!

STE (*kneels*). General.

GEN. One hundred lashes, correctly counted!

STE. Mercy! mercy! (*Adjutant exit, with* STEIPANN *dragged by two Cossacks.*)

JUL. (*aside*). One hundred lashes! Horrible! I must tell Vladimir and his comrades who has come! (*Going*, L.)

GEN (*steps in his way*). Halt!

JUL. Whom have I the honor of obeying?

GEN. I am Count Timofey Kantchukoff, commanding-general of this division. And you—(*Looking at passport.*)

JUL. I? A newspaper correspondent.

GEN. A newspaper correspondent? (*Returns the passport contemptously.*) Bah! I have often wondered what you fellows were made for. I suppose you are all only round here to betray our movements.

JUL. Movements? The army hasn't moved for three months!

GEN. You herald our defeats to all quarters of the world.

JUL. We would have been very glad to have heralded some victories; but—

GEN. You exaggerate our losses.

JUL. Ah, general! what would be thought of the strength of your army, if we hadn't?

GEN. All the same. I can't use any newspaper man here at the front. You will please walk back to Bucharest between two Cossacks.

JUL. But, general—

GEN. I don't want the slightest blunder I make telegraphed all over the world.

JUL. Then make no blunders!

GEN. Now, what do you know about strategy?

JUL. Not much of that kind; but I understand what blunders are, and I make my living by blaming them. But strategic blunders are not the worst a person can make, general.

GEN (*sighs*). Ah!

JUL (*aside*). Now may all my eloquence help me! He must let up on the poor corporal. (*Aloud.*) My frosty friend, I read in these weather-beaten features, that, in spite of your rough exterior, you have a warm and humane heart.

GEN (*dumbfounded—aside*). Can he read my love for Fatinitza in my nose? (*Squinting down at his nose.*)

JUL (*aside*). And if I can beg off fifty lashes it will be something. (*Aloud.*) Therefore, general, I appeal to your heart.

GEN (*ruled by his idea*). We are all human. Every one has his sensitive spot (*pointing to his heart*).

JUL. Corporals, too, haven't they?

GEN. Corporals and generals. I have experienced it myself.

JUL (*astonished*). What! (*aside*) he too? (*Gesture of lashing.*)

GEN. Once in my life!

JUL (*aside*). Oh, these Russians!

GEN (*feeling at his heart*). But I feel it still!

JUL (*aside*). Well, that knout must have cut pretty deep!

GEN. She was my first and only love!

JUL (*astonished*). Love? (*aside*) and I thought—(*gesture of lashing.*) the knout!

GEN. I loved her,—and she reciprocated! (*Violently.*) Yes, sir, she reciprocated!

JUL. I have not the slightest disposition to doubt it.

GEN. My happiness lasted but a few days. She disappeared, and since then I have been vainly striving to find her.

VLADIMIR (*at this moment enters from barracks*, L., *disguised in becoming Wallachian peasant girl's costume, with mustache shaven*). Here I am at last!

GEN. Chorrt vasmi!! Fatinitza! Speak of angels, and they appear.

VLADIMIR (*to* JULIAN). O Lord—the Polar Bear!

JUL (*aside*). He the Polar Bear! The bombshell has burst!

GEN. What, Fatinitza, idol of my heart! you here,—in this costume?

VLADIMIR (*very confusedly*). Yes—I—

JUL (*quickly*). The young lady came to see her brother, Lieutenant Vladimir. She donned this costume that she might journey with greater security.

GEN (*as before*). Her brother? Where is this brother?

VLADIMIR. He is—he was—

JUL (*as before*). The Turks attempted a surprise, yesterday, and Lieut. Vladimir was captured after a heroic resistance.

GEN. The Vladimir shall be rewarded!

JUL. His sister brought ransom money! (*To the public.*) That's what I call imagination!

VASIL (*enters very merrily from barracks with* OSIPP. *He has a comical disguise.*) I look gloriously in these clothes! (*without seeing* JULIAN *and* VLADIMIR'S *gestures, catches* VLADIMIR *around the waist.*) Dearest niece!

GEN [*who has stood as if petrified*]. Chorrt Vasmi! You infernal hound!

VASIL [*utters a loud cry*]. Great guns! the general! [*Runs back.*] Company, to arms!

SENTRIES [*call*]. To arms! to arms! [*The company rushes in from every direction. Three of the six cadets are disguised very comically.*]

VASIL [*seizes the umbrella which* JUL. *has previously leaned against a stack of rifles, and calls*]. Attention, company! Present arms!

GEN [*highly enraged*]. Chorrt Vasmi! Hound of a captain! this will cost you your command!

STEIPANN [*enters*, L]. Help! help! [*Behind the Adjutant, who attempts to seize him; then two Cossacks, swinging knouts.*] O general! [*Throws himself at the general's feet and kisses his boots*]. Mercy! mercy!

ADJUTANT. The general ordered one hundred lashes!

GEN. One hundred? Three hundred! Five hundred! And every tenth man in the company one thousand!

JULIAN. He is strong in his decimals!

ADJUTANT. As you command, general.

JULIAN [*in an undertone to* VLADIMIR, *who was about to seize his sabre at the word of command, but was detained by* JULIAN]. Fatinitza must help us now!

VLADIMIR. I understand! [*Approaches* KANTCHUKOFF *coquettishly. In the meanwhile the company stands motionless at* "present arms!" *the officers with lowered sabres,* VASIL *with lowered umbrella.*]

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IF THOU WITH TRUE HEART.

No. 7. **DUETT.**

Andantino con moto. VLADIMIR.

If thou, with true heart, Lov'st me so dear - ly, Hope I sin - cere - ly thou'lt pardon all, All that love ten - der Claims, love will render, Love knows not how to de - ny love's call! Here I'll stay no longer pouting, Frowning sullenly and doubting, He who hopes to gain my love.....

Hearts that have feel - ing, Cru - el are nev - er, My prayers will ev - er Find grace a - new. Honey is sweet-er, Drawn from flow'rs bitter, So says the pro - verb, and faith! 'tis true! Come, no more I'll stay here doting, 'Neath those eyes with intrigue gloating, He who hopes to gain my love.....

Well'n sie mich lie - ben, nicht tief be - trü - ben, müs - sen sie gü - tig Al - len ver-zeih'n, Lie - be ge - wäh - ret, wenn Lieb' be-geh - ret. Lie - be kennt nie - mals ein star - res Nein! Nicht so grimmig, so verdrossen, nicht so finster und verschlossen! Wenn Sie lieben treu and wahr.....

Wol - len den Glau - ben Sie mir nicht rau - ben, Bit - te bei Ihnen gilt, dann sein Sie gü - tig, nicht mehr so wü - thig, wie Täubchen mild, nicht so bä - ren - wild! Wollen Kerzen Sie besie - gen, müssen sie sich willig fü - gen, Liebesneigung Simpa - thie.....

Se il di Lei co - re m'a - ma dav - ve - ro, sic - co - me spe - ro, per - do - ne - rà, a - mor con - ce - de quanto amor chie - de, a - mor ne - ga - re giammai non sà! Non mi stia così ac-ci - gliato, scorrugato e scombu - ja - to, chi da me vuol farsi amar.....

Al - ma che sen - te cru - da non si - a, la pre - ce mi - a tro - vi mer-cè, più forte il mie - le ti - ra del fie - le di - ce l'a - da - gio e ve - ro c - gli è! Via non faccia il Sacripan - te, giù quegli occhi da bri-gan-te, chi da me vuol farsi amar.....

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rall. *p as if speaking.*

..... Must laugh, and never angry prove. Laugh a bit! Come, laugh a lit-tle more!
..... *so sein Sie fer-ner kein Barbar. Lächeln Sie,* *geschwinde lächeln Sie,*
..... *erreicht wohl nie ein solches* ——
..... ei dee sor-ri-der non sbuffar! Rida un pò! Sù vi-a rida un pò!

KANTSCHUK. During the 1st. verse, astonished at the low tones.

p *mf*

During the 2d. stanza speaks: Aha, she could'nt come that low A.

ha ha ha, ha ha ha ha
ha ha ha, *ha ha ha ha*
ah ah ah, ah ah ah ah

cres. *Allegretto.*

Wilt laugh or not more gaily! Ah! Fa-ces that are cross give
a-ber so lächeln Sie doch! *So!* *Weg mit Zorn und Wuth, das*
ma vuol sor-ri-der o no! Ah! Non può truce un vi-so

ha, ha ha ha ha ha ha ha ha ha!
ha, *ha ha ha ha ha ha ha ha ha!*
ah, ah ah ah ah ah ah ah ah ah!

Allegretto.

pp

mf *p*

no de-light, On-ly those that laugh can.... please the sight. Laugh once more, a gen-tle roar, a
klei-det schlecht. Lächeln steht so gut, ja,.... so ist's recht. Theu-rer! Trau-ter lä-chelt doch, ein
ma pia-cer, pia-ce in ve-ce un ri-so.... lu-singhier, via sor-ri-da o bel te-sor, un

mf *p*

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lit - tle more, Fa-ces that are cross give no de - light, On-ly those that laugh, on-ly those can please the
we - nig noch! Weg mit Zorn und Wuth, das kleidet schlecht, Lächeln steht so gut, ach wie steht das gut
poco an - cor, non può truce un vi - so, mai pia - cer, piace so - lo un riso, piace so - lo un riso,

Ha ha ha ha!
Ha ha ha ha!
Ah ah ah ah!

p affrettando. (With coquetry.)

sight! now laugh again, laugh out a lit - tle more, more, more, bra - vo, bravo! I'm now less cru-el
ach so lächelt doch, ein we - nig stärker noch, so, fest, bes-ser, stärker, dann kann auch ich nicht
deh! sorrida un po, sorrida un pò di più, più, più, be - ne, bravo! pur' io cru - de - le

Ha ha ha, ha ha ha ha ha ha ha ha ha ha ha!
Ha ha, ha, ha ha ha ha ha ha ha ha ha ha ha!
Ah ah ah, ah ah ah ah ah ah ah ah ah ah ah!

pp

1 *str.*

than be - fore!
grau - sam sein!
non sa - rò!

2 *str.*

f *p* *f*

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GENERAL (*who has steadily grown milder at* VLADIMIR'S *pleading*). Well, then, for the first time in my life I will let mercy temper justice (*in undertone*) for your sake, Fatinitza. (*Aloud.*) But there must be some punishment. (*He sneezes.*)

THE ENTIRE COMPANY (*in concert.*) Saluto, general!

GEN. Bless you, my children! Captain, company drill for two hours. (*In undertone.*) That's how I get them out of the way!

VASIL (*saluting*). At your command, general.

GEN. I shall soon be at hand to witness your manœuvres.

VASIL. At your command, general.

GEN. Now, get out of this!

VASIL (*commanding*). Company, right face! March! (*The drums strike up a march, and the company marches around the stage, defiling before* KANTCHUKOFF, *then exit* R.)

CHORUS. When in robes of White. See page 60.

JULIAN (*who has been looking laughingly on during the foregoing, produces note-book*). I must make a first-class special out of that! What a pity I can't sketch! (*Follows the company laughing.*)

VLADIMIR (*aside.*) It is now high time for Fatinitza to disappear, and for Lieut Vladimir to come on to the scene. (*Going.*)

GEN. Fatinitza, at last we are alone together! Idol of my heart! come, come! (*He leads* VLADIMIR, *in spite of resistance, to a camp-stool, seats himself, and draws* VLADIMIR *on to his knee.*) And now let me press the first sweet kiss of our meeting upon your maiden lips!

VLA (*tears himself away*). Heavens! *Aside.*] and I have just been drinking allash!

GEN (*follows him*). The same shy, coy creature of old! Just one kiss, only one kiss, Fatinitza! (*Catches him, and puckers up his lips.*)

VLA (*bashfully*). On my forehead, general.

GEN. Call me Timofey.

VLA. On my forehead, Timofey (*holding still.*)

GEN (*kisses him heartily on the mouth*). What a fool I would be!

VLA (*caricaturing, screams*). Ha! monster!

GEN. Oh, balsam, ambrosia, nectar!

VLA (*aside*). He doesn't say a word about allash!

GEN. Listen, beloved maiden: I will gain a sacred right unto thee. This ring, it shall seal our union. (*Producing a ring.*)

VLA. I dare not take it!

GEN (*passionately*). You must! you must! (*He forces the ring on, to his finger.*) So, so! Now you are mine for life, my betrothed, soon my wife!

VLA (*with a strong, masculine voice*). His wife! Chorrt vasmi! That is the first offer of marriage I ever had.

GEN. So much the better! so much the better.

VLA. How shall I save myself? (*Aloud as before.*) But, general—

GEN (*attempting to kiss him*). Call me Timofey, affianced, husband and take this kiss of betrothal—

VLA (*holding out his hand*). On my hand, on my hand, Timofey!

GEN. Ah, demnition! A kiss of betrothal on the hand! On the mouth! on the mouth!

(*Sunrise glow in sky.*)

JUL (*rushing on from* L.). General, general!

GEN (*jumps up indignantly*). Chorrt vasmi! Who dares disturb me?

JUL. I, general, with permission.

VLA (*aside*). Somebody at last!

JUL. General, I have to announce that a splendid sleigh is coming this way!

GEN. What's that to me?

GEN. What is it?

JUL. A glance with my field-glass discovered a handsome young lady in the sleigh.

GEN. A lady! Holy Petrovitch! my niece! I had forgotten her entirely. The girl has her head filled with fantastic notions. She wants to see the war for herself; but she will be sent to a convent at once. What has the princess Lydia Imanovna to do in camp?

VLA (*startled, aside*). Lydia! Heavens! (*Aloud.*) General!

GEN (*tenderly*). Call me Timofey!

VLA. Timofey, what is the name of your niece?

GEN (*with vexation*). Lydia Imanovna The deuce take her! (*Goes to background. Sleigh-bells,—introduction to Sleighing Song. p. 63 —very piano.*)

VLA (*in foreground with* JULIAN). Heavens! what shall I do? It's all up with me now, my dear fellow.

JUL (*in undertone*). Why?

VLA. I love Lydia Imanovna She is the cause of my having been transferred to this place. She will recognise me. What shall I do?

JUL. Don't worry, my boy: I will rescue you. (*The sleigh-bells are heard nearer, music forte. A sleigh-team with Russian harness enters stage,* L. *A Cossack leads the horses. An adjutant opens the bearskin covering.* LYDIA *throws aside her fur robe, and comes forward attended by the* GENERAL. JULIAN *and* VLADIMIR *stand at one side. The sleigh goes off* R.)

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WHEN IN ROBES OF WHITE.

No. 8.

Marziale marcato alla breve.

When in robes of white,.... earth lies be-fore me, Bright with frost and snow,
Liegt der Schnee so weiss,.... das macht uns fröh-lich, glit-zert hell das Eis....
Quan-do bianco il suol.... ve-der m'è da-to tut-to ne-ve e gel....

When in robes of white,.... earth lies be-fore me, Bright with frost and snow,
Liegt der Schnee so weiss,.... das macht uns fröh-lich, glit-zert hell das Eis....
Quan-do bianco il suol.... ve-der m'è da-to tut-to ne-ve e gel....

.... de-light comes o'er me! Then, in i-cy jew-els though she's found, Rus-sia
.... dann sind wir se-lig, wenn es Frost gibt, dass der Bo-den kracht, zeigt sich
.... io son be-a-to, co-me bril-la e scin-til-la al-lor, la mia

.... de-light comes o'er me! Then, in i-cy jew-els though she's found, Rus-sia
.... dann sind wir se-lig, wenn es Frost gibt, dass der Bo-den kracht, zeigt sich
.... io son be-a-to, co-me bril-la e scin-til-la al-lor, la mia

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stands a queen, with splen - dor crown'd! Ra - ta - plan, ra - ta - plan, plan, ra-ta-
Russ - land in krystall - ner Pracht! nur vor - an, Mann für Mann, flink, manöv-
Rus - sia col- ma di splen - dor! ra - ta - plan, ra - ta - plan, plan, ra-ta-

stands a queen, with splen - dor crown'd! Ra - ta - plan, ra - ta - plan, plan, ra-ta-
Russ - land in krystall - ner Pracht! nur vor - an, Mann f r Mann, flink, manöv-
Rus - sia col- ma di splen - dor! ra - ta - plan, ra - ta - plan, plan, ra-ta-

fs *fs* *f*

plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, To
rirt! fe - sten Tritt, Schritt für Schritt, stramm de-fi - lirt, ob's
- plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, sti -

- plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, To
- rirt! fe - sten Tritt, Schritt, für Schritt, stramm de-fi - ltrt, ob's
- plan, ra - ta - plan, ra - ta - plan, plan, ra-ta - plan, sti -

f

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a tempo.

glide o'er snow, ah! what de - light! They in Rus - sia on - ly
friert, ob's brennt gleich - viel, da fühlt sich der Russ in sei - nem
lar, al gel, che bel pia - cer, so-lo in Rus - sia lo - si

glide o'er snow, ah! what de - light! They in Rus - sia on - ly
friert, ob's brennt gleich - viel, da fühlt sich der Russ in sei - nem
lar, al gel, che bel pia - cer, so-lo in Rus - sia lo - ly

a tempo.

f

do it right! march! march!
E - le - ment! Marsch! Marsch!
puo go - der, marsch! marsch!

do it right! march! march!
E - le - ment! Marsch! Marsch!
puo go - der, marsch! marsch!

a tempo.

f

Ped.

fz

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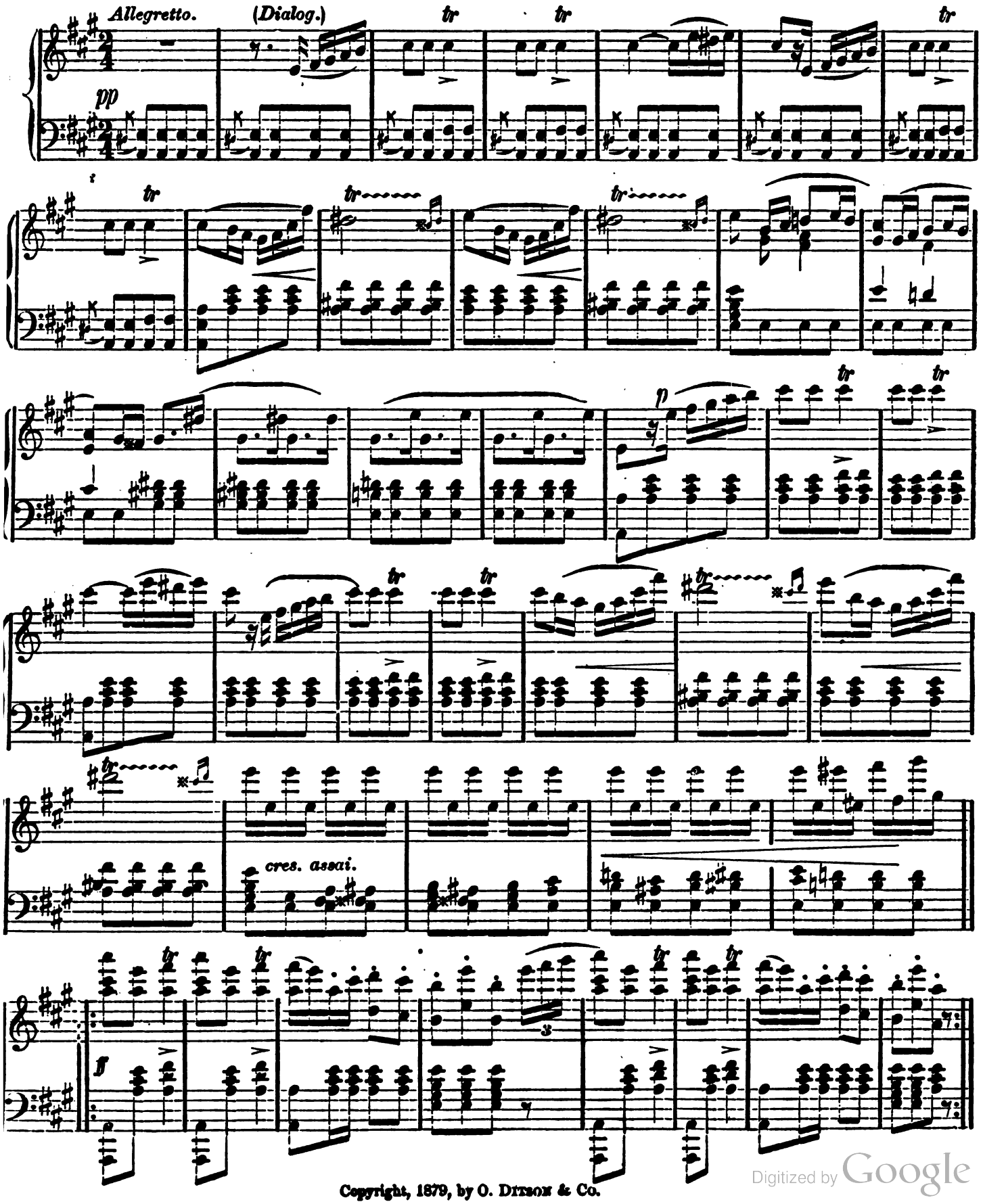
No. 9. SLEIGHING SONG.



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LIDIA. (*Not seeing Vladimir and Julian.*)

At head - quar - ters, dear - est un - cle, I ar - rive with ea - ger long - ing, To be -
Theu - rer O - heim, län - ger konnt ich die - sem Drang nicht wi - der steh'n, Eu - re
Zio di - let - to a voi d'ap - pres - so mi gui - dò la, brama ar - den - te d'am - mi -

p

- hold up - on the field it - self, The proofs of val - or bright!
gro - ssen Helden - tha - ten in der Näh' mir an - zu - seh'n.
rar sul campo is - tes - so chiare pro - ve di va - lor!

KANTSHUCKOFF.

Buried here, mid snowdrifts
Mitten un - ter Schnee und
Qui trà ne - vi sep - pe -

Oh! a sleigh - ride is de -
Solche fri - sche Win - ter -
E - bri - osa u - na tal

fright - ful, What you wish, pray now con - fide.
Ei - se, sa - ge mir, was willst du hier?
li - ta, dimmi un pò che vuoi tu far?

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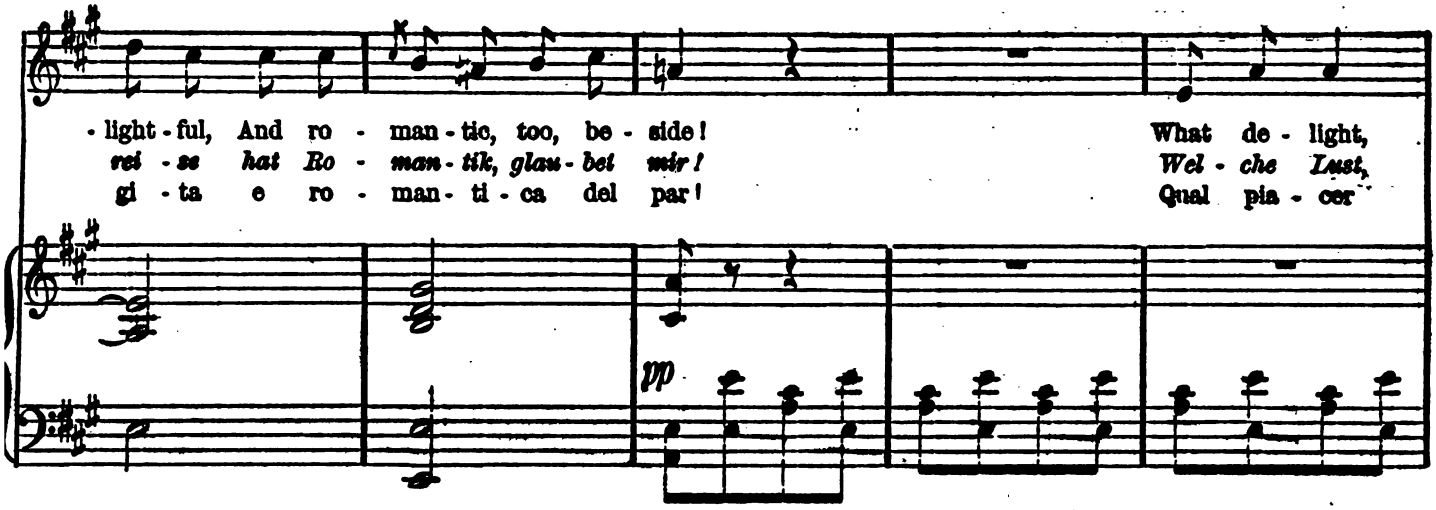

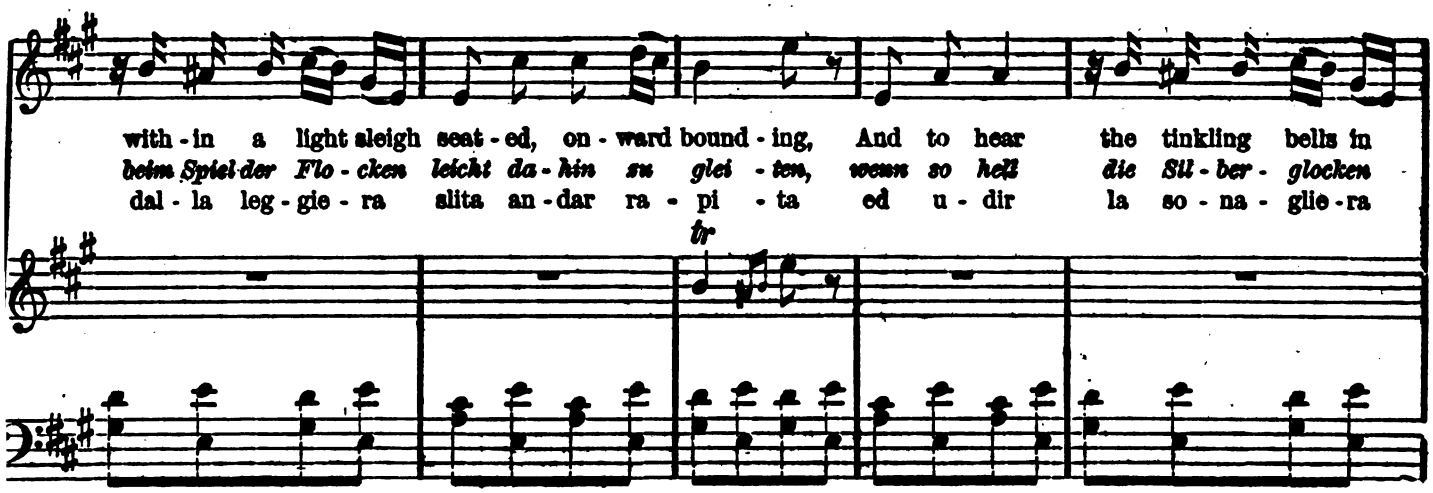

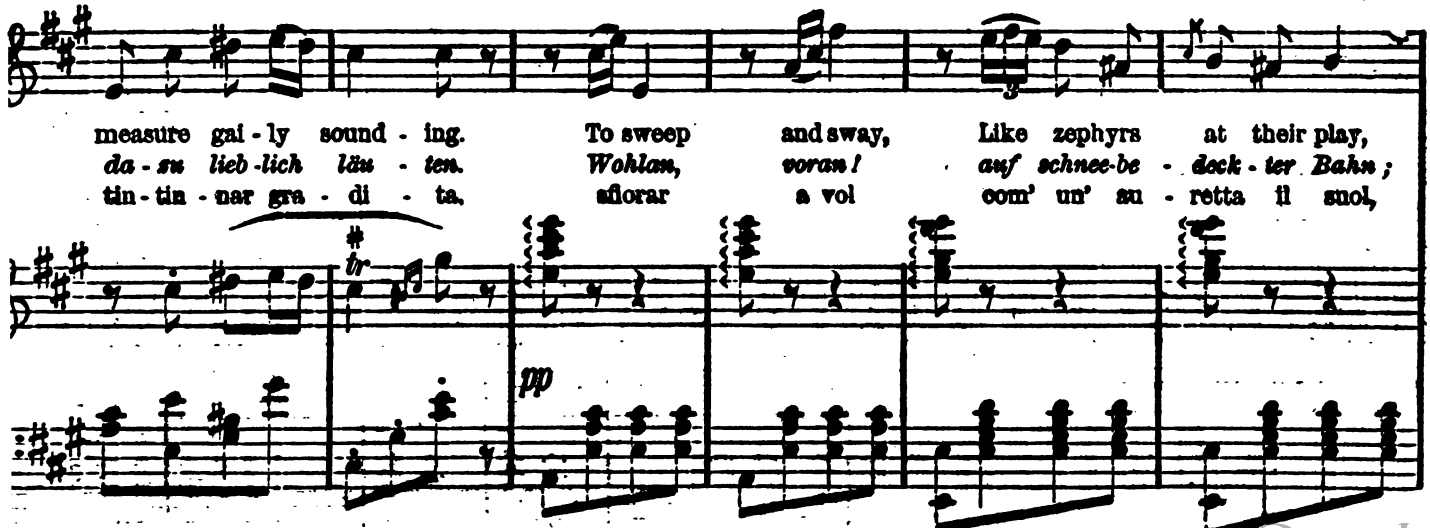

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So light, so bright! Thus young love flies a - way! To sweep and sway,
oft weht es kühl, doch geht es schnell an's Ziel, und weht's auch kühl,
leggier pensier co - sì d'a - mor sen va, sfiorar a vol

like winds at play, Thus like..... a breath.... ... we dash a....
frisch geht's an's Ziel in Eil - ge - schwind..... wie Pfeil. und.
com' au - ra il suol co - sì.... ... so - spir..... leg - gier sen.

fz *p*

VLADIMIR.

way! 'Tis she, 'tis she! what delight my heart doth fill! I seem to dream, Am I truly waking, still?
Wind. Sie ist's, ja, ja, ach wie pocht mein Herz so bang; es tönt so nah' ihrer holden Stimme Klang.
và! E lei, è lei, dolce ardor m'im-vade il sen, mi par sognar Ah non credo a tanto ben!

JULIAN.

So light! so bright o'er the smooth and i - cy way, To sweep and sway, Like zephyrs at their play!
Wie fliegt man da auf der Fläche spiegelblank; bald fern, bald nah' tönt der munt're Schellen klang.
E bel guizzar qual ba - le - no pel sentier; sfiorar il suol come un ze-fi - ro leggier!

KANTSHUCKOFF.

f

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LIDIA.

Safe and warm, by robes of fur pro - tect - ed, All fret and care are
Tief in wei - che Pel - se warm ge - schmie - get, ruh' ich von süs - sen
Chiusa in cal - de spo - glie mol - le - men - te a cari in - gan - ni

p

from my thoughts re - ject - ed, Forms now in sight Swift - ly take flight,
Bil - dern ein - ge - wie - get, schau halb im Traum flieh'n Baum um Baum.
sbrig - lio la mia men - te, for - me appa - rir veggo e fug - gir,

rall. *a tempo.* *rall.* *a tempo.* *rall.*

a tempo.

Ah! often - times thus dis - ap - pear Dreams that to the heart were
Ach, so im Eil ist mir auch schon manch' ge - träumtes Glück ent-
ah! co - si fug - gì ta - lor, fug - gì, più d'un sog - no dolce al

fp a tempo. *pp* *rall.*

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a tempo.

dear! Ah! 'tis vain thus re - call - ing Vi - sions van - ished, to - day, Hence, a - way! Such thoughts en-
floh'n. Um mein Herz zu be - wäl - gen, ruf' dem Füh - rer ich zu: Musst die Peitsche bes - ser
cor! Crudo è al cor ri - mem-bra - re l'il - lu - sion che fug - gì, su m'in - vo - la a tal pen-

a tempo.

tenuto. *a tempo.*

- thralling! Coursers light, speed a - way! a - way! a - way! What delight up - on a light sleigh
schwingen, trabe fort oh - ne Ruh, ha, ho, ha, ho! Welche Lust beim Spiel der Flocken
sie - ro o cor - sie - ro leg - ger; à vol'; à vol'! Qual piacer dal - la leg - gie - ra

colla voce. *pp*

a tempo.

seated; on - ward bounding; And to hear the tinkling bells in measure gai - ly sound - ing!
leicht da - hin zu glei - ten, wenn so hell die Silber - glock - en da - zu lieb - lich läu - ten!
sli - ta andar ra - pi - ta ed u - dir la so - nag - lie - ra tin - tin - nar gra - di - ta.

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To sweep and sway, like zephyrs at their play, So light, so bright! Thus young love
Wohlan, vor - an auf schneebe - deck-ter Bahn. Wohl weht es kühl, doch geht es
sfiorar a vol com' un' au - retta il suol leggier pensier co - sì d'a

Ah! what de - light in rap - id
Es pocht das Herz ein we - nig
gen - til pia - cer, in vol - leg -

Ah! what de - light In rap - id
Schnell geht's vor - an auf glat - ter
gen - til pia - cer, in vol - leg -

flies a- way! To rush and fly o'er ice and snow, and like.... the wind
schnellan's Ziel, und weht's auch kühl, frisch geht's an's Ziel in Eil - geschwind
mor sen va, sfiorar a vol com' au - ra il suol co - sì.... sospir....

pp *pf*

flight, to glide and dash like the
bang. Doch mit Won - ne füllt der
gier fug - gir, guiz - zar di ha

pp *pf*

flight, To glide and dash like the
Bahn. Weht's auch kühl, doch geht's gar
gier, fug - gir, guiz - zar di ba

a tempo. *tr* *tr*

..... we swift - ly.. go! Ah! .....
..... *wie Pfeil.... und Wind. Ach!* .....
..... leggier.... sen và! a.....

p *pp*

light - ning's flash! So near to me, ...
Stim - me Klang. Sie mir so nah' .....
len al par! Si pres - so a me.....

p

light - ning's flash! The bells are sounding, ...
schnell an's Ziel, die Schellen klingen, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin,
len al par! La so - na - gliera, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin,

p

a tempo. *tr* *tr*

fz *p* *pp*

tr *tr* *cres.* *tr*

..... a..... a.....
..... *a*..... *a*.....

Her do I see, Vi - -
ich fass es kaum. Mir
ti veg - go an - cor, vi

cres.

..... The gay steeds bounding, ...
dzin, die Schellen klingen, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin, dsin,
dzin, col tin - ti - nio dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin, dzin,

cres.

tr *tr* *tr*

cres.

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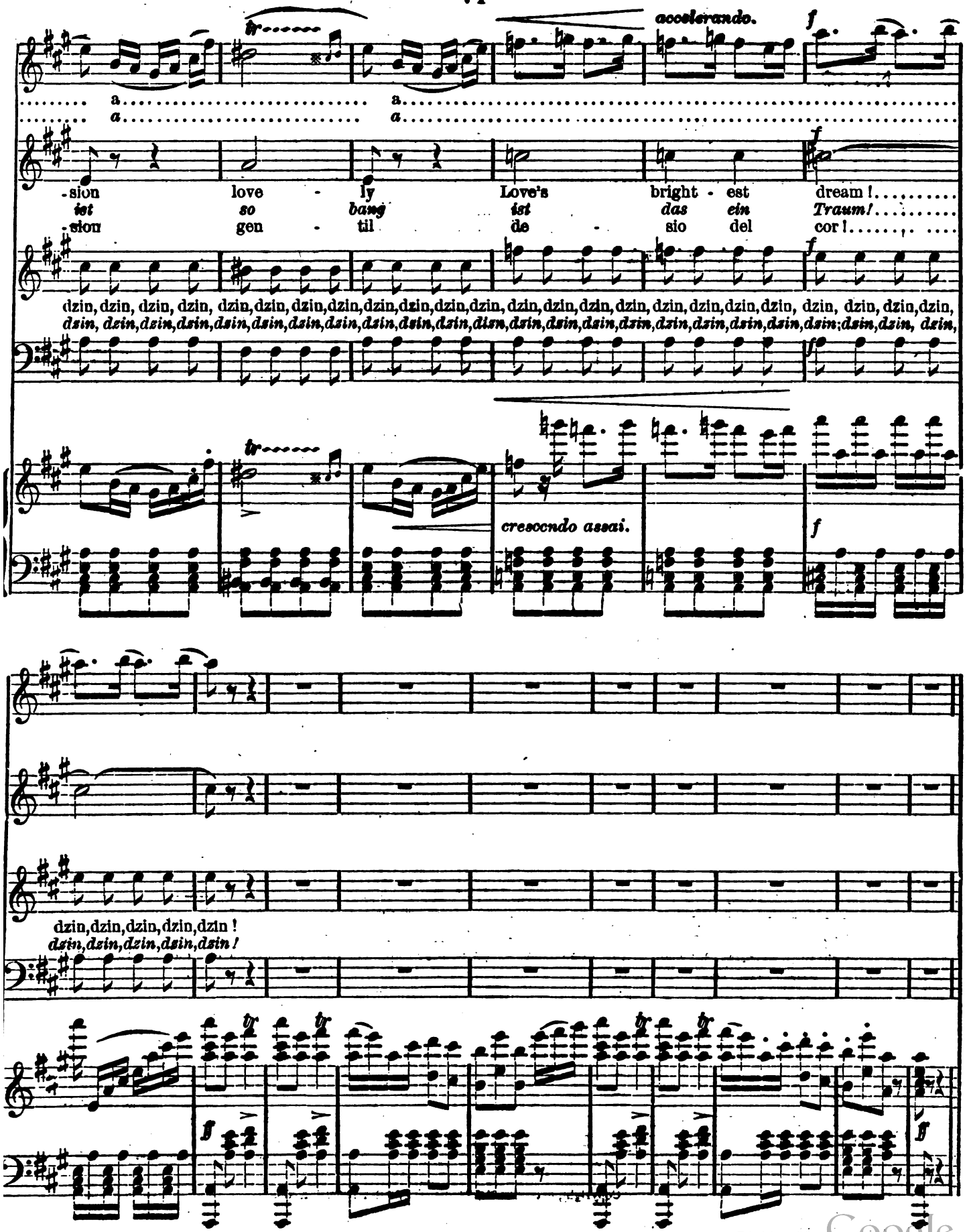
accelerando.
a a
a a
-sion love - ly Love's bright - est dream!
ist so bang ist das ein Traum!
-sion gen - til de - sio del cor!
dzin, dzin, dzin,

THERE'S A CLOISTER NEAR THE FIELD.

No. 10. QUARTET.

ALLEGRO.

KANTSCHUKOFF.

There's a cloister near the field, That to you will shelter
Eine Zuflucht winket dir, in dem Kloster nahe
Qui nel pressian chiostro v'ha, che ri - cet - to ti da

f *fp* *f* *fp*

LIDIA. *poco rallent.*

yield! In a cloister you'd confine me, Your exploits from me conceal - ing, While I
kier! Wie? im Kloster soll ich weilen statt den Ruhm mit Euch zu thei - len? Ach ich
rà! In un chiostro con - fi - nar - mi, le tue ge - sta vuoi ce - lar - mi, mon - tre

f *fp* *p*

MODERATO.

KANTSCHUKOFF.

here may safely stand, And see all, close at hand! Would it in you be- coming be To stay here un- pro
blieb viel lieber da, dem theuren On - kel nah! Solch Wagniss für ein zartes Weib mussich dir wider
quì potrei re - star i pro- di ad am - mi - rar! Ti par s'ad - di- ca a fe - mi - na, re - star qui frà sol

pp

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- tect - ed? Hast on the risks re - flect - ed Of what may chance to thee? And therefore, as I
ra - then; Hier un-ter den Sol- da - ten das wär' zu viel ris- kirt; je- doch für dei- nen
da - ti ci rischi hai pon - der - a - ti che cor - rer vi si può? pe - rò - dacchè t'im-

pp

plain - ly see, How dull would be such dwell - ing, This gen - tle dame, if will - ing, Shall thy compan- ion
Zeit-ver treib bin ich der Aufmerksa - me, d'rum wählt ich diese Da - me, die dich beglei - ten
ma - gi - no te - diata in tal di - mo - ra, ques- ta gen- til si - gno - ra compa - gna tua fa-

pp

LYDIA. (taken aback.)

This young lady! What do I see! This la - dy fair, the
Diese Dame? Was muss ich sehn, Ihr Anblick weckt Er-
La si - gno - ra! Che- veggo e ciel! La si - gno - rina a

VLADIMIR.

Oh, Heaven! a - las!
O Gott! mir bangt!
O ciel! A - hime!

JULIAN.

be! Yes, this la - dy! This, now, is fine!
wird! diese Dame. Jetzt wird es schön!
rò! La Si - gno - ra! Or viene il bel!

KANTSCHUKOFF.

pp *pp* *pp*

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LYDIA.

truth to tell, With wonder makes me trem - ble, So much doth she re - sem - ble A youth I once knew
stau- nen mir, da ich, frei zu ge - ste - hen, ihr E - ben-bild ge - se - hen, in ei - nem Of - f-
dir - ve - lo as - sai mi me - ra - vi - glia ap - pieno el - la so - mi - glia a un gio - va - ne of-fi-

VLADIMIR. (joyfully.)

well! To whom you cour - te - sy did show, That aid - ed and re-
- zier, dem Sie bei ei - nem Un - fall einst barm - her - zig bei - ge-
- zial! Che vei cor - te - se e to - ne - re un gior - no soc - cor-

- lieved him, Per - haps you have be - lieved him, For - get - ful 'tis not
- stan - den, und der in al - len Lan - den stets dank - bar bleibt da-
- re - ste che for - se poi cre - de - ste ob - lioso, e non e

p

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LIDIA. pp

I must in truth con-fess 'Tis a pe - cu - liar case, I must in truth con - fess 'Tis a pe-cu - liar
Der Zu- fall spielt fürwahr, mit-un - ter son- der- bar, der Zu- fall spielt fürwahr, mitun- ter sonder-
E duo - po con - fes - sar che il caso è sin - go - lar, è duo - po con - fes - sar che il caso è sin - go-

VLADIMIR.

so. für. ver.

JULIAN. pp

I must in truth con-fess 'Tis a pe - cu - liar case, I must in truth con - fess 'Tis a pe-cu-liar
pp *Der Zu- fall spielt fürwahr, mit-un - ter son- der- bar, der Zu- fall spielt fürwahr, mitun- ter sonder-*
E duo - po con - fes - sar che il caso è sin - go - lar, è duo - po con - fes - sar che il caso è sin - go-

KANTSCHUKOFF.

pp

case; The fact absurd doth seem, I think 'tis all a dream! The fact ab - surd doth seem, I think 'tis all a
bar; ganz un- be- rechenbar, bleibt Manches im- mer- dar, ganz un - be - re - chenbar, bleibt Manches immer-
- lar, assurdo il vero ap - par, si cre - de di so - gnar, as - surdo il vero ap - par, si cre - de di so-

case; The fact absurd doth seem, I think 'tis all a dream! The fact ab - surd doth seem, I think 'tis all a
bar; ganz un- be- rechenbar, bleibt Manches im- mer- dar. ganz un - be - re - chenbar, bleibt Manches immer-
- lar, assurdo il vero ap - par. si cre - de di so - gnar, as - surdo il vero ap - par, si cre - de di so-

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dream; But this af - fair in hand, I can - not understand, The fact absurd doth seem, I think 'tis all a
dar; die Sach- e ist nicht klar, doch hat es nicht Gefahr, die Sache ist nicht klar, doch hat es nicht Ge-
gnar, per ben co - desto af - far, io non mi so spie-gar, assurdo il vero ap - par, si cre - de di se-

dar; die Sa - che ist nicht klar, es dro- het uns Ge-fahr die, Sache ist nicht klar, es drohet uns Ge-

dream; But this af - fair in hand, I can - not understand, The fact absurd doth seem, I think 'tis all a
dar; die Sa - che ist nicht klar, es dro- het uns Ge-fahr, die Sa-che ist nicht klar es dro- het uns Ge-
gnar, per ben co - desto af - far, io non mi so spie-gar, assurdo il vero ap - ppr, si cre - de di se-

dar; Hier bei der Kriegerschaar droht ihnen leicht Gefahr, ja bei der Kriegerschaar droht ihnen leicht Ge-

fz *pp*

dream! I must, in truth, con- fess, 'Tis a pe- cu- liar case; The fact ab - surd doth seem, I think 'tis all a
fahr. Der Zu - fall spielt fürwahr, mitun- ter sonder- bar, der Zu- fall spielt fürwahr, mitunter sonder-
gnar, il caso è sin - go - lar, il caso è sin- go - lar, si cre - de di se - gnar, si cre - de di se-

fz *pp*

dream! I must, in truth, con- fess, 'Tis a pe- cu- liar case; The fact ab - surd doth seem, I think 'tis all a
fahr. Der Zu - fall spielt fürwahr, mitun- ter sonder- bar, der Zu- fall spielt fürwahr, mitunter sonder-
gnar, il caso è sin - go - lar il caso è sin - go - lar, si cre - de di se - gnar, si cre - de di se-

fz *pp*

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dream! And do you know the youth I mention? Yes, surely he my brother is! 'Tis sur-
bar! So kennen Sie den jungen Krieger? Es ist mein Bruder of - fen-bar. Ist das
gnar! E noto a voi quel uf - fi - zia - le? Ma cer - tamente è mio fra - tel! Ver - sa

dream! She is his sis - ter!
bar! Dies ist die Schwester!
gnar! Sua sorra è des - sa!

prising! Where, at pre - sent, is your brother?
möglich Und wo wei- let die - ser Bruder?
ri - a E il fra - tel do - ve si tro va?

They made him pris'ner yes - ter-
Seit ges- tern ist ge- fan - gen
Lo fe - cer je - ri pri - gio-

And to this sis - ter he is twin!
Wahrscheinlich ist's ein Zwillingspaar!
Al - la sorrella egli è gem - mel! ·

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- day! For him we will u - nit - ed pray!
er. *Ach für ihn be - ten wollen wir!*
nier! Per lui u - ni - te pre - ghe - rem!

To ransom him she came this way! Their prayers to - geth - er they will
Ihn zu be - frei - en kam sie her. *Im Klos - ter be - tet er mit*
Mar - is - cat - tario è mio do - ver! Li ve - do gia pre - gar in -

f2 *f*

KANTSCHUKOFF.

say! If he dis - guised as maid was ta - ken, For - tu - nate the cap - tor is! To - day 'tis late al -
ihr Als Frauen - zim - mer ist man immer besser d'ran doch wie als Mann! Doch heut wird's leider
siem! Si da do - nnina in - ca - mu - fat - to fortunate è il ma - lan - drin! Quest'og - gi - l'ora è

pp

- rea - dy, At the clois - ter to in - state you; we must ac - com - modate you, For well or ill, with
schon zu spät, zum Kloster Euch zu füh - ren, d'rum muss man hier campi - ren so gut es e - ben
tar - da gia al chio - stro per gui - dar - vi, è duo - po d'ac - com - ciar - vi o bene o mal con

8va

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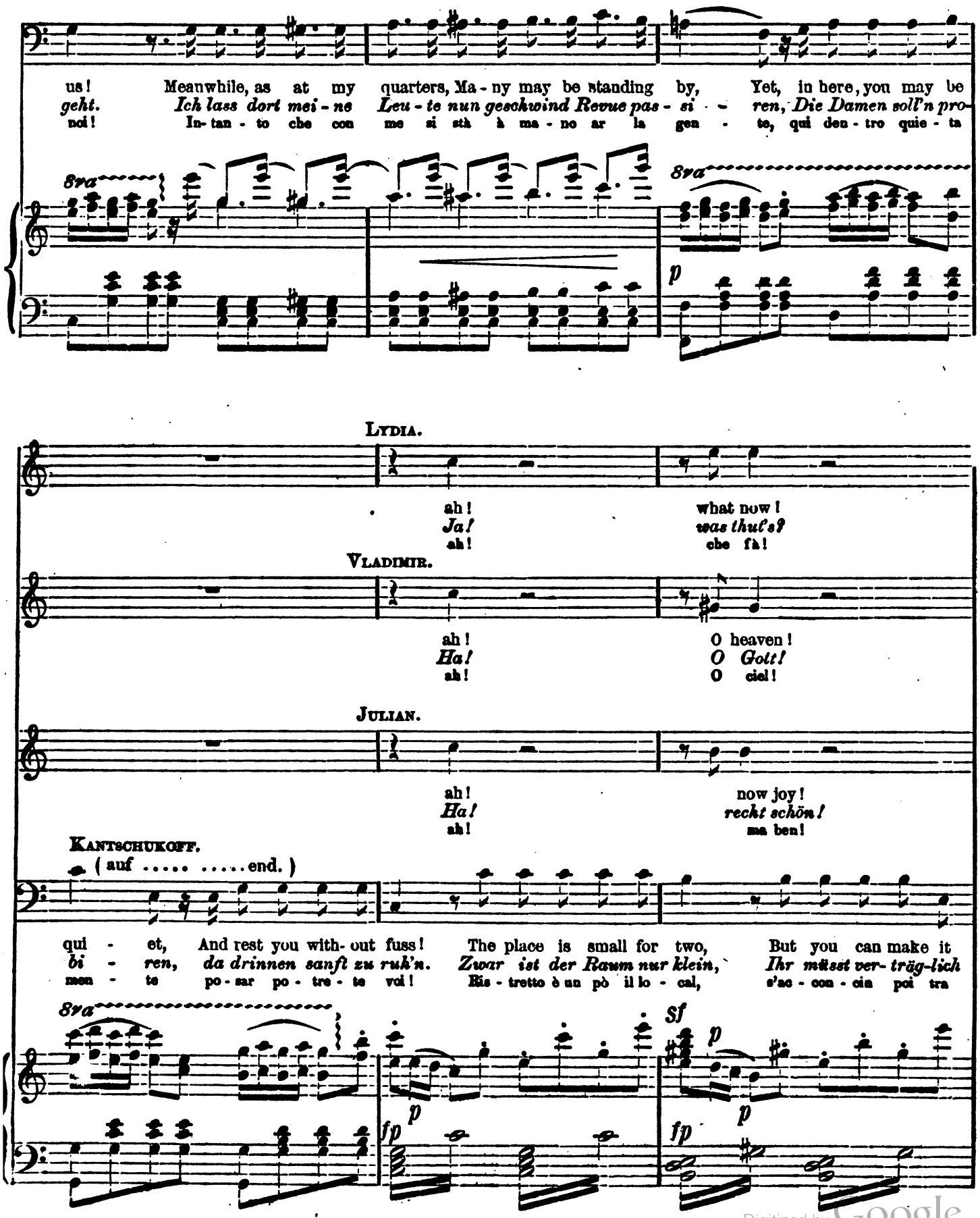

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will happen? Oh, yes! That's true; I will, with all my
Ganz richtig! *Ihr wollts? wohlan,* *recht gern,* *das kann ge-*
s'in - ten - de! Oh si, di cuor, è ben, di tut - to

I think so! Oh, yes! That's true; I will, with all my
Das will ich! *Ihr wollts? wohlan,* *recht gern,* *das kann ge-*
O an - si! Oh si, di cuor, è ben, di tut - to

be with you!
Vor-trefflich!
be - no - ne!

do; Tho' narrow is the space, You'll find room to em - brace! Come on! All right, now, and keep up good
sein. *Warum so fremd denn noch? Umarmt Euch herz-haft doch! nur zu!* *umarmt Euch, umarmt Euch* *recht*
lor; via tal ris - erbo al fin, s'ab brac - ci - no un tan - tin! Su via! da bra - ve, s'ab - braccin di

fz *p* *pp* *fz* *mf*

heart! All is right!
schehn! *Mir ist's recht!*
cuor! Fatto è già!

heart! He in a nice warm nest will hide, While I am freez - ing here outside! All is right!
schön! Er ruht da drinnen warm mit ihr, und ich bleib draussenhier, und frier! *Un-gerecht!*
cuor! Ei dolce un ni - do si tro - vò men - tre io quì fuori agghi - ac - ce - rò! Fatto è già!

So ist's recht!

p *fp* *f* *f* *f*

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Andantino con moto.

pp

all is right! Such re - semblance near Doth most strange appear! Wav'ring
mir ist's recht! Die- se Ähnlichkeit ist mir räthselhaft! Staunen
fatto è già! Tal som - bianza inver por - ten- tosa appar, dubia on-

pp

all is right! Such re - semblance near Doth most strange appear!
mir ist's recht! Doch die Ähnlichkeit scheint ihr räthselhaft!
fatto è già! Tal som - bianza a lei por - ten- tosa appar,

pp

un-gerecht! Doch die Ähnlichkeit scheint ihr räthselhaft!

all is right! Such resemblance near Doth most strange appear,
so ist's recht! Ho- he Se- ligkeit ih- re Nä- he schafft,
fatto è già! Tal sembianza in - ver por- ten- tosa ap - par,

f p fp pp

doubts..... o'er- flood the soul with stu - por dull; In that glance,..... now shin- eth
fasst..... mich ü - ber sol- chen Zu- falls Spiel; doch sein Bild..... es winkt so
deg - - gia l'al - ma in - gom - bra di stu - por, in quei rai..... veggio io bril-

A stu - por doubt o'er - flows the soul In that glance, I see, doth
Ge- wagt ist un - ser Spiel, dies Spiel, säh- men muss ich mei - ne
e du - bia ondeg - gia di stu - por, in quei rai reggio io bril-

A stu - por doubt o'er - flows the soul; In their glances shin - eth
Ge- wagt ist un - ser Spiel, dies Spiel, zähmt er nicht die Lei- den-
e du - bia endeg - gia di stu - por, in quei rai vede ei bril-

doubt o'er- flows the soul; Those glan - ces
s'ist kein Spiel, dies Spiel, und hei - ses
può de - star stu - por; quei vag - hi

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bright, ... The ten - der flame that doth my heart re-
zau - ber - haft dass für die Schwester Sim - pa - thie ich
lar ..... la dol - ce fiam - ma che m'ac - ce - sil

shine the ten - der flame that lights up mine, that doth my heart re-
Lei - den - schaft, ver - ber - gen mein Ge - fühl, ver - ber - gen mein Ge-
lar la fiam - ma che m'ac - cese il cor, si che m'ac - ce - sil

bright The flame that hearts u - nite, that doth their hearts re-
schaft, ver - räth ihn sein Ge - fühl, ver - räth ihn sein Ge-
lar la fiam - ma del suo cor, si che gli ac - ce - sil

shin - ing bright like flames u-
Lei - den - schaft, für sie ich
rai bal - - sar mi fanno il

light! Sweet en-
fühl! Wa - rum
cor! Dolce in-

con espressione.

light! 'Tis she that wins my heart with her en-
fühl! Dem Zau - ber ih - rer Nä - he wie ent-
cor! E lei che il cor m'inebri - a del suo in-

light! Oh, what a brill - iant i - tem waits In - ser - tion by my jour - - - nal.
fühl! Welch prächti - ger Ar - ti - kel winkt mir da für mein Journal .....
cor! Oh che stu - pendo ar - ti - co - lo v'ha quì pel mio gior - na - - le,

nite! This plan ..... now com - sum-
fühl! Sie darf ..... mir nicht ent-
cor! Il pia - - - no è com - bi-

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- chant - - - - ment! Here, be-
- *flie - - - - hen? mich ent-*
- can - - - - - to? lui d'ac-

- chant - - - - ment! or doth de-sire mislead, her presence
- *flie - - - - hen? Wie die - sen Himmelsbli- cken mich ent-*
- can - - - - - to? od è il de - sir che me la finge ac-

pp

With - in a convent's qui - et gates, An of - fi - cer su - per - - nal,
Ins Klos-ter geht ein Lieuten - ant, das ist sehr a - mü - sant .....
in un con - ven - to sci - vo - la un gio - vane uf - fi - cia - - le

- ma - - - - ted! And ap - - - - pe - tites well
- *flie - - - - hen, sich noch - - - - mals mir ent-*
- na - - - - - to, boc - - co - - - - ne pre - li-

f

- side him! Fly not a-
- *zie - - - - hen? Sein E-ben-*
- can - - - - - to? non t'in - vo-

feign - - - - ing? O im - age fair, ah, do not fly a-
zie - - - - hen? da ach! so lan - ge schon dies hol - de
- can - - - - - to? o i - ma - gi - ne gen - til non t'in - vo-

pp

Will teach the monks to march in line, And how to drill in arms with han - dy
In solch ein Klos- ter dringt selbst ein Re-por- ter nicht ein- mal; das wird pi -
in - se - gnerà al - le mo - na - che mar - ciar e ma - no - vrar sì ma - no -

sa - - - - - ted, No more ..... I'll leave, don't
- *zie - - - - hen. So wird ..... mein Wunsch er-*
- ba - - - - - ta non più ..... ti la - sce.

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fz pp

way! if 'tis a dream, I would not wake a-
bild mit hei - - ssem Sehnen schon mein Herz er-
lar se so - - gno egl' è non mi vor - rei de-

fz pp

way! If I dream, let me not wake a-
Bild ein - - zig mir die gan- ze See - le
lar ta - - gno egl' è non mi vor - rei de-

fz pp

skill! A fair bat - tal - ion fem - i - nine, Per- haps he'll raise at will, And put them through the
kant! Ja für ein hal - bes Dutz-end Feu- ille-ton's schon fand ge - nü- gend Stoff ich vor der
var, e un bat - ta- glion di fe - mi - ne forse ei ne può ca - var, un bat - ta - glion ca-

pp

fear, No one can mo - lest you here, can harm you
füllt und mein sü - sses Seh- nen wird so - dann ge-
rò tor - - - rà me nes - sun - ti può nes - sun ti

fz p

un poco cres.

gain! Doth he con- trol my heart by spells en-
füllt! Der sü - - ssen Täuschung mag ich nicht ent-
star! E lei che il cor m'i - ne - bria del suo in

gain! Doth she control my heart by spells en-
füllt! Dem Zau - ber ich - rer Nä - he wie ent-
star! p un poco cres. E lei che il cor m'i - ne - bria del suo in-

drill! Oh, what a bril- liant i - tem waits In - ser - tion in my Jour - - nal,
Hand! Ein prächti-ger Ar - ti - kel winkt mir da für mein Journa - - le,
var! Oh che stupen - do ar - ti - co - lo v'ha qui pel mio gior- na - - le,

here! no, no, The plan..... now con - sum-
stillt! Nein, nein sie darf mir nicht ent-
può! sì, sì, il pia - - - - no e com - bi-

f

- chain - - - - ing? Or doth de-sire mislead, his presence
- *flie - - - - hen, dem hol - den Zau - ber nicht mein Herz ent-*
can - - - - - to? od' è il de-sir che me lo fin - ge ac-

- chain - - - - ing? Or doth de-sire mislead, her presence
- *flie - - - - hen? wie die - sem Him - melsblicken mich ent-*
can - - - - - to, od' è il de-sir che me la fin - ge ac-

With - in a con- vent's qui - et gates an of - fi - cer su - per - - - na.
In's 'K loster geht ein Lieu- ten- ant, das ist sehr a- mu- sant.....
In un con - ven - to sci - vo - la un gio- vane uf - fi - cia - - - la,

- ma - ted, With your ap - - - - pe - tites well
- *flie - hen, sich nicht noch - - - - mals mir ent-*
- na - to quel boc - - co - - - - - ne pre - li-

feign - - - - ing? ah, no!..... fly, not a-
- *zie - - - - hen, des Bru - - - - ders E - ben-*
can - - - - - to? ah no - - - - non t'in - vo-

feign - - - - ing? O im - age fair, ah, do not fly a-
- *zie - - - - - hen? da ach! so lan - ge schon dies hol- de*
can - - - - - to, o i - ma - gi - ne gen - til non t'in - vo-

Will teach the monks to march in line, and how to drill in arms with han - dy
In solch ein K los- ter dringt selbst ein Repor- ter nicht einmal, das wird pi -
in - se - gne - rà alle mo - na - che marciar è ma - no - vrar sì ma - no -

sa - ted; You, I'll leave..... no more, don't
- *zie - hen, so nur wird ..... mein Wunsch er*
- ba - to no non più..... io la - scie-

f2

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cres. assai.

way! If 'tis a dream, I would not wake a-
bild mit hei - - seem, Sehnen schon mein Herz er-
lar se so - - gno egl' è non mi vor - rei de-

way! If I dream, let me not wake a-
Bild ein - - zig mir die gan- ze See - le
lar se - - gno egl' è non mi vor - rei de-

skill! A fair bat - tal - ion fem - i - nine, Per- haps he'll raise at will, And put them through the
kant! Ja für ein hal - bes Dutz-end Feu- ille-ton's schon fand ge - na- gend Stoff ich vor der
vrar, e un bat - ta- glion di fe - mi - ne forse ei ne può ca - var, un bat - ta - glion ca-

fear, None can mo - lest or harm you here, can harm you
füllt ja so nur wird mein heisses Seh- nen bald ge-
rò nes - - su - - - - no a me te to - glier può te to - glier

gain. If 'tis a dream; If 'tis a dream, do not a-
füllt. Ich träum mit ihr, dass er bei mir, o wie so
star, se so - gno egl' è, se so - gno egl' è non vo de-

gain. if 'tis a dream, if 'tis a dream, ah, pray do not a-
füllt. so nah bei ihr, wie wohl ist mir, wie fühl ich mich so
star, se so - gno egl' è, se se - gno egl' è ne non cor - rei de-

drill. Oh, what a brill - iant i - tem waits In- ser - tion in my
Hand. Wenn er bei ihr, dann bin ich hier ganz si- cher ü - ber
var, Oh che ar - ti - co - lo stu - pen - do v'ha pel mio gior

here. No one can take you from me here, no 'tis con - sum-
stillt. Sie bleibt mit ihr, ganz nah bei mir ach, das macht mich
può, nes - sun, a me ri - tor ti può no, è com - bi-

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pp

- wake me. Fly not a - way! ah!.....
see - lig, o wei - le lang, sü - - - - - sser
- star - mi, non t'in - vo - lar, ah.....

fp pp pp

- wake me, Fly not a - way! ah!..... fly not a-
see - lig, fast wird mir bang, dass..... dies nur ein
- star - mi, non t'in - vo - lar, ah..... non t'in - vo -

fp

jour - nal, For..... my jour - nal
zäh - lig, bei..... dem sü - ssen
- fp na - le, v'ha..... pel mio gior -

pp

- ma - ted, Your ap - pe - tites well sa - ted, I will leave you here no
see - lig, Mir ist nicht bang miss-lin- gen wird mein fei - ner Plan mir
- na - to, boc - co - ne pre - li - ba - to io mai più ti la - scie-

tr

ppp

no! .....
Traum!.....
no! .....

- way!.....
Traum!.....
- lar! .....

waits!.....
Traum!.....
- nal!.....

more!.....
kaum!.....
- rò!.....

tr tr tr tr tr tr

dim.

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[*At the close of this quartette the general retires towards background, the general meanwhile making threatening gestures in the direction where the soldiers are supposed to be drilling. He calls out.*]

GENERAL. Quicker, livelier, there, you infernal rascals! One! two!—one! two!—left! right!—left! right! [*Exit both*, R.]

[VLADIMIR *conducts* LYDIA *towards first barrack*, L.]

HARDY (*catches his arm.*)

Miss Fatinitza must not forget her brother.

VLADIMIR (*indignantly.*)

Be assured my respect for Lydia is equal to my love. [*Both exit.*]

HARDY. However it be [*steps to entrance of barracks,*] it is better that I should be at hand. [*Aloud.*] The ladies will excuse me: I have left some of my luggage in there. (*Enters the hut, taking off hat and closing door behind him.* VUIKA *has entered from* R. *as* VLADIMIR *makes his exit with* LYDIA.)

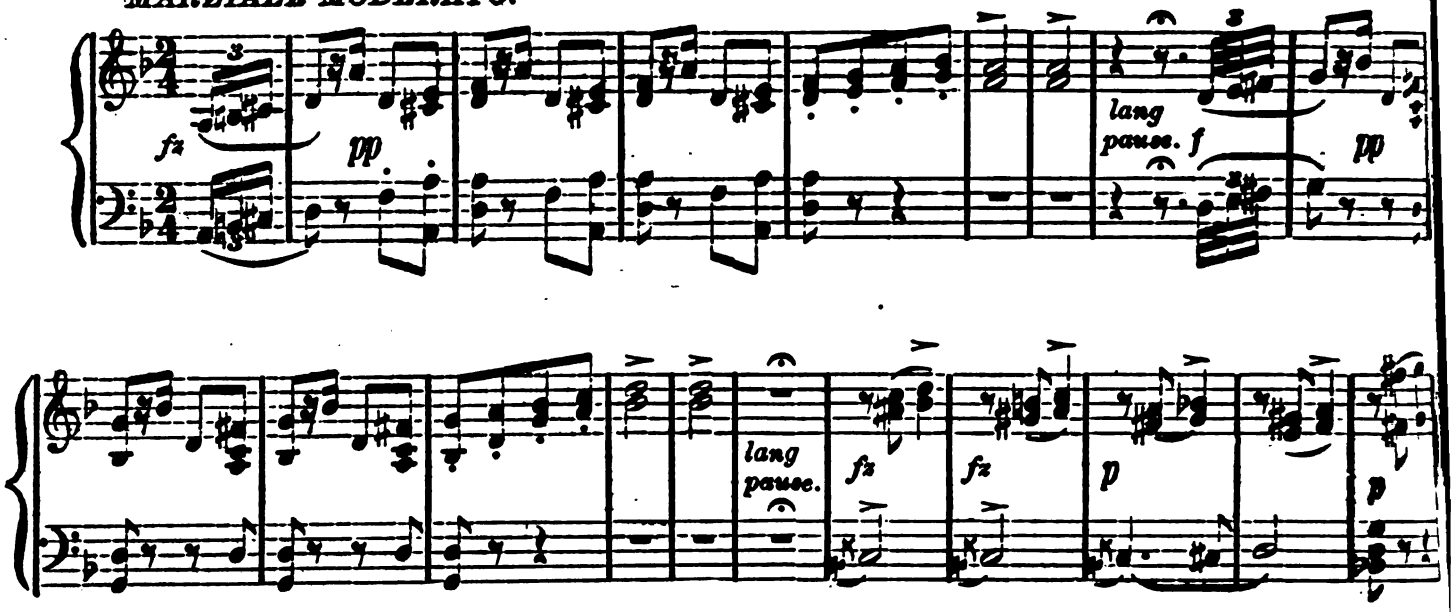
FINALE.

(VUIKA, *on seeing the stage deserted, gives a signal towards* R., *and* HASSAN BEY *appears with a wild band of Bashi-Bazouks, who come forward cautiously. Several noiselessly overpower the sentries, who are looking with curiosity off L. at the Russians drilling. Others spike the cannon, and throw down the Russian flagstaff.*)

NOW UP, AWAY!

No. II. FINALE I.

MARZIALE MODERATO.



CHORUS.

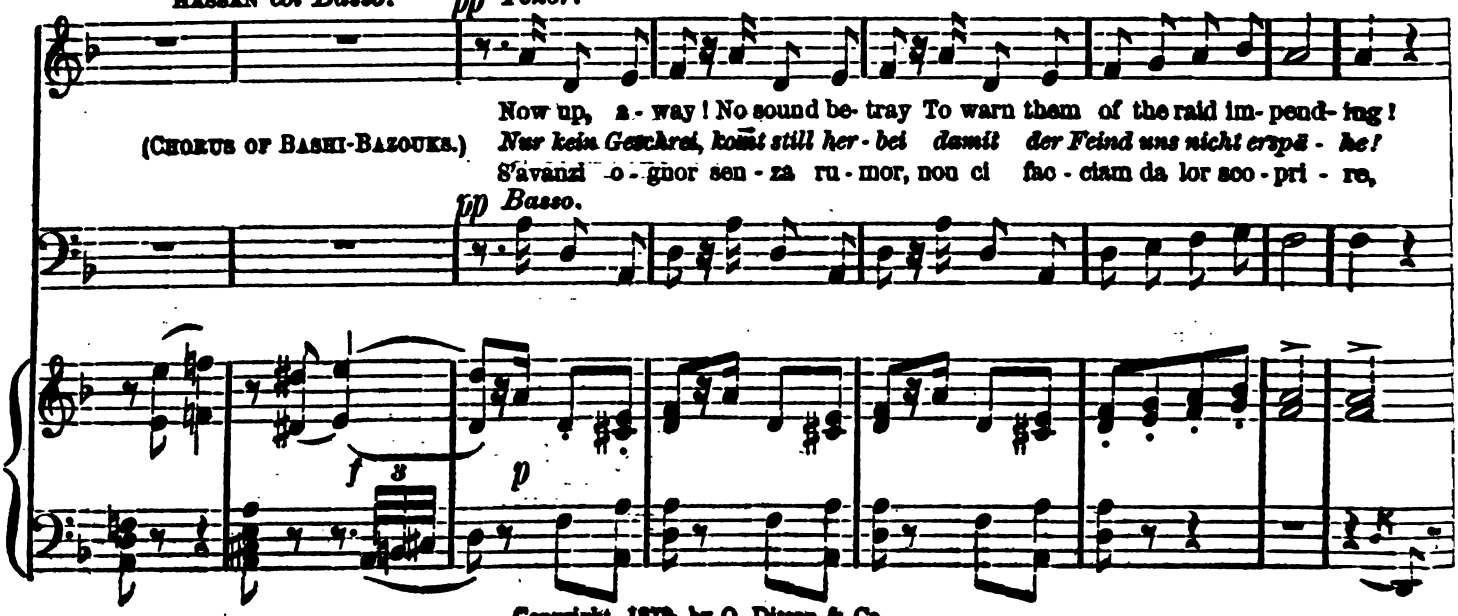
HASSAN *col Basso.*

pp Tenor.

(CHORUS OF BASHI-BAZOUKS.)

Now up, a - way! No sound be- tray To warn them of the raid im- pend- ing!
Nur kein Geschrei, komt still her - bei damit der Feind uns nicht erspä - he!
S'avanzi o - gnor sen - za ru - mor, non ci fac - ciam da lor sco - pri - re,

pp Basso.



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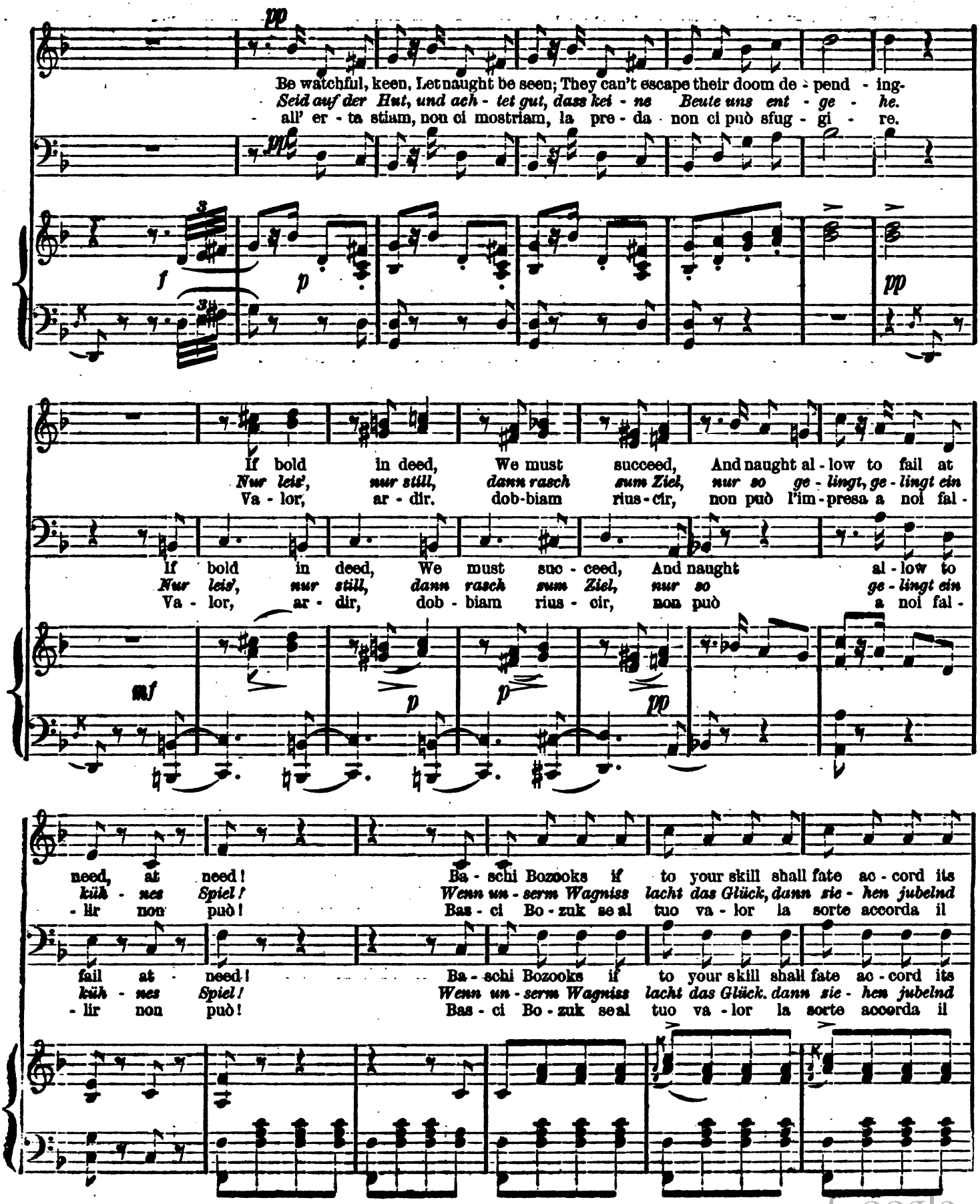

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fa - vors still, With boo - ty la - den you'll re - turn And sing in tri - umph all you earn, Yok,
wir zu - rück, wo Lö - se - geld und Beu - te winkt der Bas - chi Bo - suk lu - - stig singt jok,
suo fa - vor, di pre - da car - co tor - ne - rai e tri - on - fan - te can - te - rai: jok,

yok, yok, yok, Tra - la la, ra la, la, Yok, yok, yok, yok, tra - la la, ra la, la, The, grand - est boo - ty
jok. jok, jok, tra - la - la ra la - la, jok, jok, jok, jok, tra - la - la ra la - la, wenns gilt dann sind wir
jok, jok, jok, tra - la - la ra la - la, jok, jok, jok, jok, tra - la - la ra la - la, gran pre - da si fa

of the war, La, la, la, la, la, la, la, Light of foot, on we go, To con - ceal our raid im -
immer da la la ra la la la psawh. Kein Ge - schrei, still her - bei, dass der Feind uns nicht er -
rà si, si, la la ra la la la, la la! Canti il piè a - vanzi - am per non farci an - cor scop -

of the war. la, la la,
da, immer da la la psawh.
ra, si fa - rà! si fa - rà!

pp *pp*

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- pend - ing, si - lent, slow, For - ward now, No es - cape for them will show, no chance for
spä - he, auf der Hut, ach - tet gut, dass die Beu - te nicht ent - geh' nur leis', nur
rire, que . ti og - nor i - nol - triam il bot - tin non può sfug - gir, non può, a

mf no chance.... for them
nur leis',..... nur still..
non può..... a noi...

mf

them will show! Yok, yok, yok, yok, tra - la - la, ra - la la, yok, yok, yok, yok, tra - la - la ra la - la, The,
still zum Ziel jok, jok, jok, jok, tra - la - la ra - la la, jok, jok, jok, jok, tra - la - la ra la - la wenns
noi sfug - gir, jok, jok, jok, jok, tra - la - la ra - la la, jok, jok, jok, jok, tra - la - la ra la - la gran

.... will show! Yok, The,
.... *zum Ziel, jok, wenns*
.... sfug - gir, jok, gran

pp

grandest boo - ty of the war, la - la ra la - la la - la la. Now on, a - way, soft -
gilt dann sind wir im - mer da la - la ra la - la la - la Psawh! nur leis' nur still nur
pre - da si fa - rà, si, si, la - la ra la - la la - la la, s'a - van - zi o - gnor, pian,

p

grandest boo - ty far of the war, Yes, by far! Now on, a - way, now on, a -
gilt dann sind wir da, im - mer da, la - la Psawh! nur leis' nur still nur leis' nur
pre - da si fa - rà, si fa - rà, si fa - rà, s'a - van - zi o - gnor, s'a - van zi o -

p

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cres. f fz

soft, no sound be - tray, soft, soft, If brave in - deed, We must suc - ceed!
still, dann rasch zum Ziel, zum Ziel, jok, jok, jok, jok, la la la psawh!
pian, sen - za ru - mor, pian, pian, va - lor, ar - dir, dobbiam riu - scir!

cres. f fz HASSAN.

way, no sound be - tray, no sound be - tray, If brave in - deed, We must suc - ceed! Here we have
still, dann rasch zum Ziel, dann rasch zum Ziel, jok, jok, jok, jok, la la la psawh! Hier stecken
gnor, sen - za ru - mor, sen - za ru - mor, va - lor, ar - dir, dobbiam riu - scir! Qui ve n'ha

cres. f fz

HASSAN (*who, led by* VUIKA, *has crept to the barrack.*)
There are three in here!

(CHORUS *drag* VLADIMIR, HARDY, *and* LYDIA *out of hut.*
HARDY *cries out.* HASSAN *presents a revolver.*)

VLADIMIR. (*who has snatched a sword.*)

You must o'erthrow and
Eh ihr sie mir est-
Me uccider v'è me-

ALLEGRO.

f

CHORUS. They are ours, they are ours, As pris'ners we'll se - cure them!
Er - fasst sie, er - fasst sie, wir neh - men sie ge - fangen!
Son no - stri, Son no - stri, sian trat - ti pri - gio - nie - ri!

f

three!
drei!
tre!

ALLEGRO.

mf

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slay me, Ere her you take from me!
reis - st, müsst ihr erst töd - ten mich!
stie - ri pria di rapirla à me!

A maid in arms, was e'er such fun! ah. ah, ah, ah, beneath the
Ha, ha, ha, ha, ha, ha, ein Weib droht mit dem Sä - bel, lä - cher-
In ar - mi una ra - gazza ah, ah, ah. ah, ah, da ri - der

HASSAN *col Basso.*

LYDIA.

VLADIMIR. Val - lor brave and
Euch er - - ei - - let
Bel va - - lor in -

JULIAN.

Leave her a - lone! Ah, help! some one! A case to be work'd up is
Lasst ab von ihr! He - ran zu mir! s'wächst immer bunter die Ac -
La - scia - te lei! à me, à me! Il caso ad intrecciar sen

sun! ah, ah, ah, ah, It makes me laugh, ah, ah, ah,
- lich! Ha. ha, ha, ha, s'ist lä - cher - lich, ha, ha, ha,
fà! ah, ah, ah, ah, da ri - der fà, ah, ah, ah,

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Vivace.

bold! You rob - bers hold! No, no,
schon da - für der Lohn! *Nein, nein,*
- ver da mas - na - - dier! No, no,

here, an ar - ti - cle will soon ap - - pear!
- tion, das wird ein Muster Feuille - - ton!
và, un bell' ar - ti - colo ei da - - rà!

ah, such fun; No arm has power to wrest you now from me, Be-
ha, ein Weib, fort, fort mit euch ge - fangen bleibet Ihr; das
ah, dav - ver; Nes - - sun vi puote or - mai a noi strappar, ce-

Vivace.

I ne'er to you will here sur - ren - der!
nie - mals zwingt ihr uns zu er - ge - - ben;
giammai, io non m'arrendo a vo - - i!

I'll now be - gin!
Ca - pi - tel Eins!
In - co - min - ciam!

- sist no more, As pris'ners now sur - ren - der; Vain are prayers, and
Bes - - te ist sich wil - lig zu er - ge - ben, Wi - - der - stand kann
- de - - te al - fin vi da - te pri - gio - nie - re, vano e il pre - - go, è

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While I still may, will I re-sist your sway!
lasst ab von uns sieht fort, wir fol-gen nicht.
Fin-chè po-trò à voi re-sis-te-rò,

An of-fi-
Ein Of-fi-
Un uf-fi-

vain your threats will be, The vic-tors brave Will you en-slave, then quick-ly
Euch nur schaden hier! Drum fol-get gleich! Nichts ret-tet Euch, er-ge-bet
vano il minacci-ar, con se ri trag-geil vin-ci-tor; cede-te al-

Yes, yes, yes, yes, I shall re-sist, re-sist your
Nein, nein, nein. nein, wir fol-gen nicht, lasst ab, sieht
no, no, no, no, re-si-ste-rò, re-si-ste-

-cer of jo-vial part, In-vest-ing in a maiden's
-sier vom Hauptquar-tier der Weiber-kleidung an-ge-
-zial un pò gio-vial che da ra-gaz-za si ve-

yield, Your pray'rs are vain!
euch, folgt uns so-gleich!
-fin, vano è il pre-gar!

Yes, you'll fol-low
folgt ihr uns nicht
Si, con se ri

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sway, Yes, yes, yes, In my breast the fu - ry rag - ing, Finds re - lief, it -
fort, nein, nein, nein! Tobt in mir auch Zorn und Wuth der Ü - - ber - macht muss
rò, sì, sì, sì! Il fu - ror che m'arde in se - no dis - - fo - gar po -

heart, And wounded sore by Cupid's dart, He tho't the cloister he would
legt, weil Lie - be ihm das Herz be - wegt, er schleichet sich in's Kloster
sti e cui Cupido il cor fe - rì, si pensa in chiostro pe - ne -

We the vic - t'ry gain! Now come! ..... your
bald swingt Euch Ge - walt! Auf auf! ..... seist
sia - mol vin - ci - tor! Or - sù, ... è

in the vic - t'ry gain!
bald swingt Euch Ge - walt!
trag - ge il vin - ci - tor!

mf

- self .... as - sua - ging: You are all as out - laws band - ed; Sol - - diers!
ich .... er - lie - gen; nüt - zen kann hier Nichts der Wuth, dem Schick - - sal
tes - si al - me - no; sie - te stuol di mas - na - die - ri, tra - - di -

gain, And with the fair one there remain! They stroll'd to -
ein, um seinem Liebchen nah' zu sein! Doch un - ter -
trar e con la bella i - vi re - star! E lui e

prayers and threats are vain! Come on!
wil - - lig Euch in Gang! ge - horcht!
vano il mi - - nac - ciar! an - diam

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Yes, all your fire,

no! but trai - - tors brand - ed; *p* Yes, all your fire Will soon ex-
müs - sen wir..... uns fü - - gen, ein Hoffnungsschein bleibt uns al -
to - rie non gu - er - rie - - ri, mail vostro ar - dir ve - drò sva -

- geth - er towards the gate, When on the way, thro' cru - el fate, *p* Just like a flash
wegs in ei - nem Haus ruht er mit der Ge - lieb - ten aus. Mit ei - nem Mal
vel son gia'in cammin, ma per ist - rada o rio de - stia come un ba - len

.... We will no lon - ger stay! *p* Your rage and fire
.... *be - sinnt Euch nicht so lang! Ein lich - ter Schein*
.... non vuol si più indu - - giar; il vostro ar - dir

p

p

Will soon ex - pire,

- pire, When 'neath the flag, 'neath the flag of our sol - diers so brave.....
lein bald wird der Freun - de, der Freun - de gar ta - pfe - re Schaar.....
nir quan - do si quan - do il ves - sil - - lo del no - - stro va - - lor.....

From cloudless sky, The Turks did dash on them and took them on the sly!
in Ü - ber - zahl erscheint der Feind und packt das Pärchen o Scan - dal!
a ciel se - ren il tur - co vien e se il piglia e se li tien!

Will soon ex - pire, In vain your prayers, your threats and airs, You'll fol - low
bleibt euch al - lein, wollt ihr ge - hor - - sam, wil - - lig sein, ein lich - ter
re - drem sva - nir va - no è il pre - gar, il mi - - nac - ciar, se - guir ve

f

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The vic - - tor comes, our lives to save, our lives to
er - - ret - - ten uns aus der Ge - fahr, aus der Ge -
ac - - cor - - re - - rà ven - di - ca - tor, ven - - di - - ca -

Shots followed fast be - hind like hail, Mid cries and howls, with - out a -
Jetzt ser - ren sie sich hin und her, sie weint, er flucht, doch nützt nichts
Chi ti - ra sù, chi ti - ra giù, gri - dar, ur - lar non gio - - va

in the vic - - tor's train, You'l fol - low in the vic - tor's
Schein bleibt Euch al - - lein wollt ihr ge - - hor - sam wil - lig
duopo il vin - - ci - - tor, se - - guir v'è duopo il vin - - ci -

f

save! When 'neath the flag of soldiers brave, The Conqu'r or comes our lives to save!
- fahr. Bald wird der Freun- de ta - pfre Schaar er - ret - ten uns aus der Ge - fahr!
- tor, quando il ves - sil - lo del va lor ac - cor - re - rà ven - di - ca - tor!

- vail. Reg - iments of friends at last ap - pear,
mehr. Bald sind sei - ne Freun - de hin - ter - her,
piu. Delig a - mici al - fin la schiera è quà,

f

train; Your threats are vain, You'll fol - low in the vic - tor's train! Now come! .....
sein, ein lich - - ter Schein wollt ihr ge - hor - sam wil - lig sein! Nur fort .....
- tor, il vin - - ci - tor se - guir v'è duopo il vin - ci - tor! An - diam .....

f

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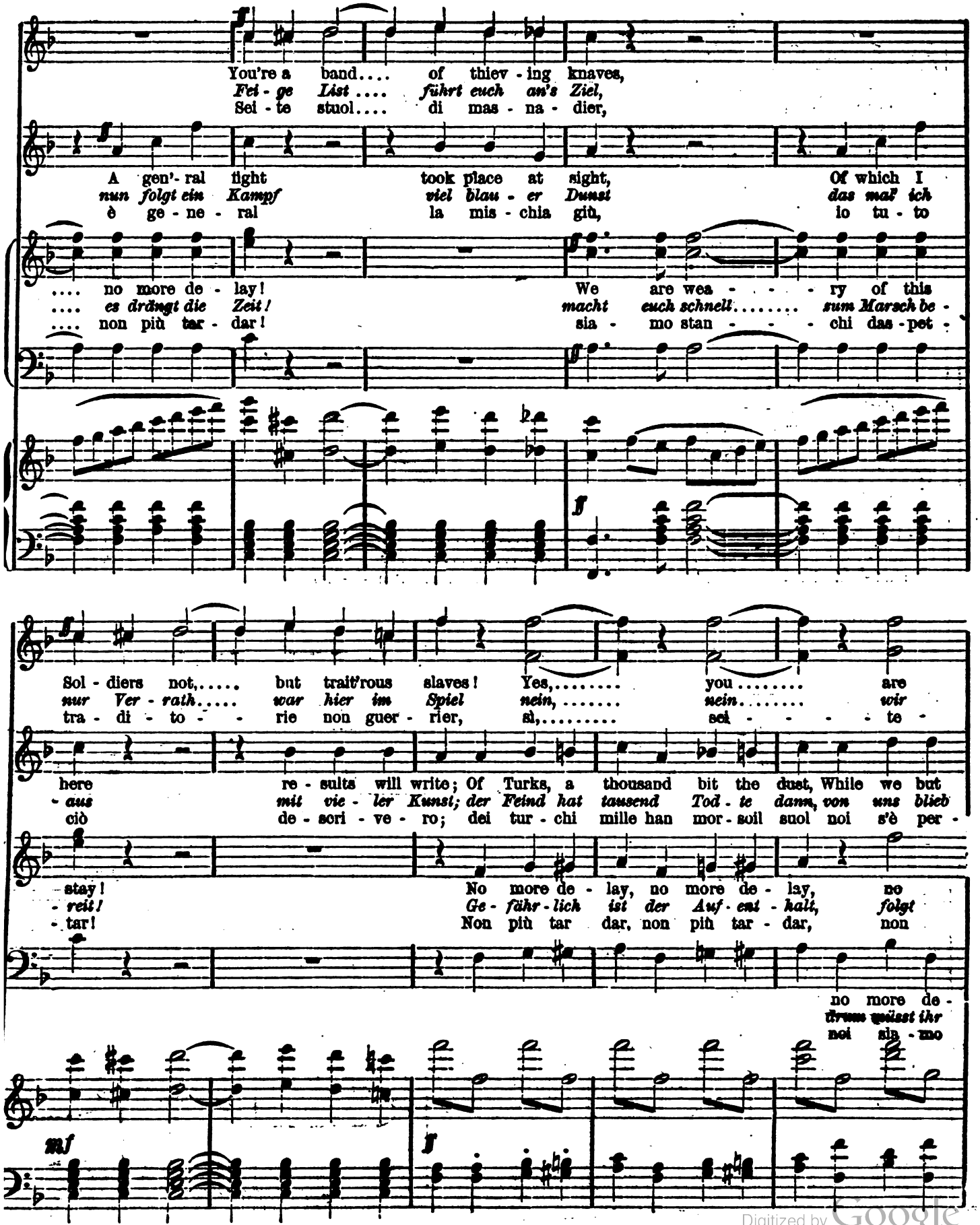

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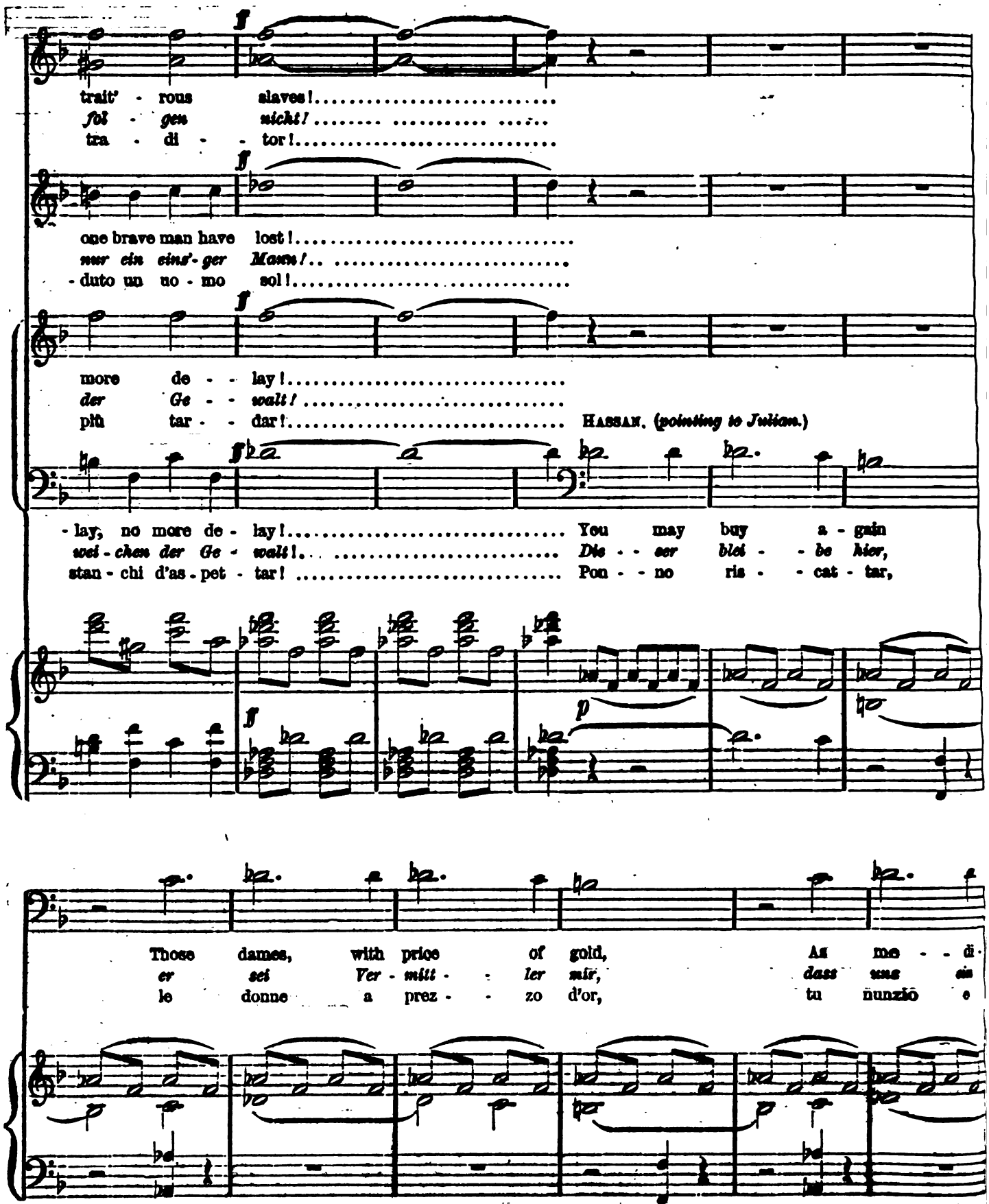

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Your humble ser - vant!
G'hor-sa-mer Die-ner!
Ser - vo de - vo - to!

-a - - tor bold, You'll here re - main! Six thousand rou - - bles
Lö - - se - geld wird nach Ge - bühr! Zehntau - send Ru - - bel
me - - dia - tor puoi qui re - star! Sei mi - la ru - bli è il

That's not out - rageous! With greatest
s'ist gar nicht theu - er! O mit Ver -
Oh, non è mol - to! Con gran pia -

is the price! Or in gold se - quins, We're not nice,
sei der Preis, die Russen sah - len's wie ich weiss,
prez - zo lor, in tan - ti bei zec chi - - ni d'or,

pleasure! No doubts ad - mit - ted!
gnügen! gans oh - ne Zweifel!
ce - re! Oh sen - za du - bio!

And good or bad, make no de - - lay, Lest they should at the
und sahl'n sie nicht in kur - - ser Zeit, so wandern in den
e bad - in ben di non tar - - dar, se no al Ha - rem le and -

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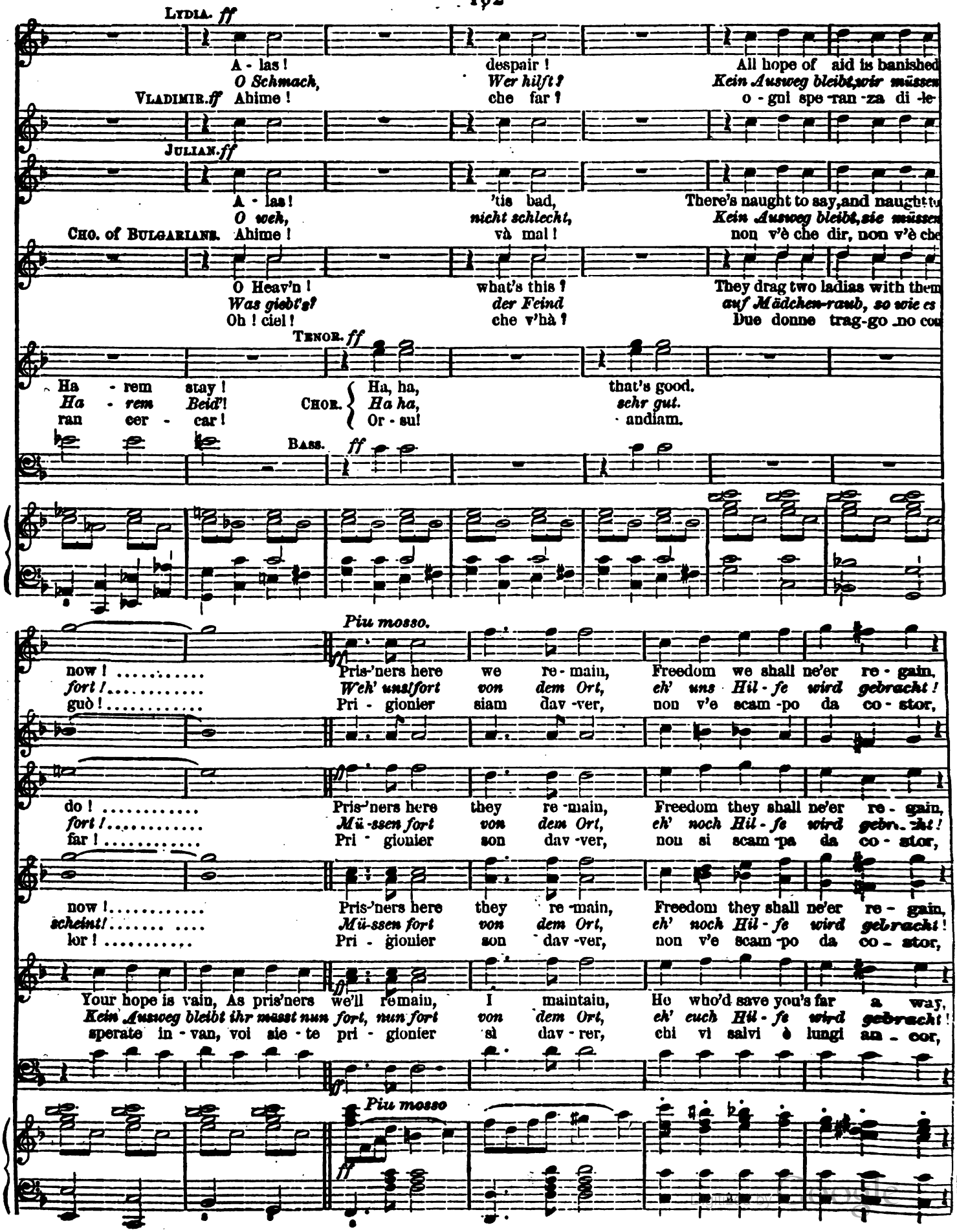
Lydia. ff
A - las! despair! All hope of aid is banished
O Schmach, Wer hilft? Kein Ausweg bleibt, wir müssen
Vladimir. ff Ahime! che far? o - gni spe - ran - za di - le
Julian. ff
A - las! 'tis bad, There's naught to say, and naught to
O weh, nicht schlecht, Kein Ausweg bleibt, sie müssen
Cho. of Bulgarians. Ahime! và mal! non v'è che dir, non v'è che
O Heav'n! what's this? They drag two ladias with them
Was giebt's? der Feind auf Mädchen-raub, so wie es
Oh! ciel! che v'hà? Due donne trag-go no con
Tenor. ff
Ha - rem stay! Ha, ha, that's good.
Ha - rem Beid'! Chor. Ha ha, sehr gut.
ran cer - car! Or - su! andiam.
Bass. ff
Piu mosso.
now! ..... Pris-'ners here we re - main, Freedom we shall ne'er re - gain.
fort! ..... Weh' uns fort von dem Ort, eh' uns Hil - fe wird gebracht!
guò! ..... Pri - gionier siam dav - ver, non v'e scam - po da co - stor,
do! ..... Pris-'ners here they re - main, Freedom they shall ne'er re - gain,
fort! ..... Mü - ssen fort von dem Ort, eh' noch Hil - fe wird gebracht!
far! ..... Pri - gionier son dav - ver, non si scam - pa da co - stor,
now! ..... Pris-'ners here they re - main, Freedom they shall ne'er re - gain,
scheint! ..... Mü - ssen fort von dem Ort, eh' noch Hil - fe wird gebracht!
lor! ..... Pri - gionier son dav - ver, non v'e scam - po da co - stor,
Your hope is vain, As pris'ners we'll remain, I maintain, He who'd save you's far a way,
Kein Ausweg bleibt ihr musst nun fort, nun fort von dem Ort, eh' euch Hil - fe wird gebracht!
sperate in - van, voi sie - te pri - gionier sì dav - rer, chi vi salvi è lungi an - cor,
Piu mosso
ff

Where is he, where can be, With his band why tar - ries he? Ah! Ah! where is
Un - s're Kraft ist erschlafft, und es siegt die Ue - bermacht, Ah! Wir mü - ssen
do - ve mai, do - ve stai pro - de stuol che tar - di ancor? Ah! Ah! do - ve

ff

Where is he, where can be, Kantschu - koff, why tar - ries he? Farewell cloister, harum
Ih - re Kraft ist erschlafft, und es siegt die Ue - bermacht, Erst im Klos - ter als Be -
do - ve mai, do - ve stai Kantschu - koff, che tar - di ancor? Chiostro ad - dio, se non is -

ff

Where is he, where can be, With his band why tar - ries he? Where can he
Ih - re Kraft ist erschlafft, und es siegt die Ue - bermacht, Sie mu - ssen
do - ve mai, do - ve stai pro - de stuol che tar di ancor? ah! do - ve

ff

Where is he, where can be, With his band why tar - ries he? Where can he
Eu - re Kraft ist erschlafft, wei - chet uns - 'rer Ue - berwacht, Ihr müsst nun
do - ve stà, co - sa fa pro - de stuol il tuo va - lor! Non più tar -

ff

ff

he, where can he be, where can he be, Why tar - ries -
fort, es nützt kein Wort, wir wei - chen vor der Ue - ber -
mai, ah do - ve stai, oh pro - de stuol che tardi an -

scarem, Thou art changed into a Ha - rem, In - mates turn, sans leave or law, To O - da - lisques, for some Ba -
schützer, dann im Ha - rem Un - ter - stützer, was aus solchem Li - eute - nant noch Al - les wird, ist ist - res -
bag - lio, ti tra - muti in un serraglio, e il te - nen - te di - ver - rà si l'o - da - lis - ca d'un ba -

be, where does he stay, the sol - diers brave, Why tar - ries -
fort, es nützt kein Wort, sie wei - chen vor der Ue - ber -
mai, ah do - ve stai, oh pro - de stuol che tardi an -

- lay, I will not stay, We wea - ry lon - ger here to -
fort, da nützt kein Wort, die Kraft weicht nun der Macht - ge -
dar, non in - du - gi - ?, noi sia - mo stan - chi d'as - pet -

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he ?..... Cow - - ards, trai -
macht!..... *Fei - - ge ! Rän -*
cor?..... Em - - pi, sgher -

ff *ff*

- shaw ! Here a mor - al I will draw, py - ra - mi - dal,
sant ! Mein Ar - ti - kel wird fa - mos, gans a - mü - sant,
scia ! Che ap - pendice ne trar - rò, pi - ra - mi - dal,

ff

he ?..... Cow - - ards ! trai -
macht ! ..... *Ei - - let ret -*
cor!..... Em - - pi, sgher -

ff

stay !..... Quick - - ly, prompt -
walt!..... *Folgt uns säumt*
tar ! ..... Le - - sti, pron -

ff

stay !..... no more de - lay, We will not stay,
walt!..... *Nun eilt und folgt uns mir schnell und säumt*
tar ! ..... non più tar - dar, non in - du - giar

ff *fff*

- tors, rob - - bers ! ah !.....
ber, Hil - - fe! Ach!.....
ri, *ff* vi - - li, *fff* ah !.....

ff *fff*

Or in a dream sanguine, raw, A grand fi - - nal !.....
dreizehn Spalten wird er gross das wird char - mant!.....
o in un dramma ne fa - rò un gran fi - nal ! .....

fff

- tors, rob - - bers ! ah !.....
tet, kel - - fet ! Ach !.....
ri, vi - - li, ah !.....

ff

- ly, .. off, a - - way.....
nicht ! ra - - scher. fort.....
ti, via di *fff* quì .....

we're wea - ry now of this de - lay.....
nicht, nur ra - scher ra - - scher zum Ha - rem fort.....
noi sia - mo stan - - chi d'a - spet - tar.....

ff *fp*

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Enter Vuika. VUIKA. The Russians are coming! JULIAN. Help! charge! murder! prepare to receive cavalry—
KANTS. Stay! cease firing! you might kill my Fatinitza!

Marziale mod.

Tempo I.

Rob - bers, trai - tors, cow - - ard knaves!
Euch folgt bald die Ra - - che nach!
tra - di - to - ri ma - - sna - dier!

HASSAN. Quick to the Harem! I will make a grand fi - - nal!
In - tres - sant und a - - mü - sant!
ne fa - rò un grand fi - - nal!

Rob - bers, trai - tors, cow - - ard knaves!
dem Ver - rath folgt Ra - - che nach!
tra - di - to - ri ma - - sna - dier!

None can take you hence, ye slaves!
fort sum Ha - rem fort, schnell fort!
tor - vi a noi nes - sun po - - trà!

JULIAN. I'll make an article of this, with continuations in twelve numbers.

pp *ff* *ff* *ff*

HARDY (*is at extreme* R., *and is prevented from calling the Russians by a gigantic Baski-Bazouk, who keeps him back with his rifle. As this Baski-Bazouk withdraws towards* R., HARDY *advances; as soon as the Turk disappears,* HARDY *leaps on to a gun-carriage, and calls.*) Help!

GEN. KANTSCHUKOFF (*enter* L. *with the Russian soldiers. A few of these leap on to the ramparts, and fire after the Turks.*) Halt there! You might hit Fatinitza!

(VASIL *raises the prostrate Russian standard again.* GEN. KANTSCHUKOFF *falls half helpless into* HARDY'S *arms, and the latter notes-book on the general's back, and writes furiously. Tableau begins to fall.*

CURTAIN. (*End of Fi*

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SECOND ACT.

"KISMET."

The harem of Izzet Pasha in the fortress of Rustschuk. A large room decorated in rich and fantastic Oriental style, and hung with tapestry. Rear part of the stage raised three steps, and separated from foreground by a handsome iron grating with a wide opening, C. In background a recess with an oriel window built outwards. Broad, comfortable divans of rich material along the walls. No other furniture except richly carved shelf-places on the walls, and high cushions and pillows on the divans. R. and L. curtained doors, with borders the color of the curtains. L. a "mongal," a sort of wooden stand, supporting a copper basin filled with glowing coals. A can for coffee on the same. Brass tongs for taking the coals to light pipes with.

NURSIDAH, ZULEIKA, DIONA, BESIKA, SLAVES, NEGRO BOYS. [*The four women sit, each with toilet-tables in front of them. The slaves help them at their toilet.*]

No. 12. TOILET CHORUS.

ALLA BREVE Moderato.

p *fp* *p*

fp *p*

fp *p*

NURSIDAH & BESIKA.

To the native fas - ci -
Den Ge - bie-ter su ent -
All' in - ge-ni - ta ma-

DONIA & SULIEKA.

To the native fas - ci - na - tions
Den Ge - bie-ter su ent - sü - cken,
All' in - ge-ni - ta ma - li - a

CHORUS OF 8 SLAVES.

To the native fas - ci -
Den Ge - bie-ter su ent -
All' in - ge-ni - ta ma-

f *p* *fz* *p*

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-na - tions Of a face that's fair and charm - ing, Nov-el graces Art doth
-sü - cken, gu-ter Lau-ne ihn zu se - hen, müssen sorgsam un-sre
-li - a d'un a-ma-bi-le sem-bian - te nuova grazia ven-ga

Of a face that's fair and charm - ing, Graces new, and com-bi - na - tions
gu-ter Laune ihn zu se - hen, müssen sorg-sam wir uns schmück - en
d'un a ma-bi-le sem-bian - te nuova gra-ziae leg-gia-dri - a

-na - tions Of a face that's fair and charm - ing Novel graces, Art doth
-sü - cken, guter Lau-ne ihn zu se - hen, müssen sorgsam un-sre
-li - a d'un a-ma-bi-le sem-bian - te, nuova grazia ven-ga

add with lav-ish hand,..... All to please the lov-er's eye, All to
Rei - se wir er - hö - hen, um zu fes-seln ei-nen Mann; um zu
l'ar - te a pro-di-gar,..... Per pia-cer all' a-ma-tor, per pia-

Art doth add with lav-ish hand, All to please the lover's eye, All to please the lover's
un-sre Rei-se zu er - höh'n, um zu fes-seln einen Mann, um zu fes-seln einen
ven-ga l'arte a pro-di-gar. Per pia-cere all' a-ma-tor, per pia-cere all' a-ma-

add with lav-ish hand,..... All to please the lov-er's eye, All to
Rei - se wir er - hö - hen, um zu fes-seln ei-nen Mann; um zu
l'ar - te a pro-di-gar,..... Per pia-cer all' a-ma-tor, per pia-

fp

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please the lover's eye. These un - fold at his command, Every charm, Lan - guish and
fes - seln ei - nen Mann, wen - det vie - ler - lei man an, ja gar viel Co - quet - te -
- cer all' a - ma - tor, vuolsi il fa - sci - no spie - gar, se - dut - tor; lan - guir si

eye. These un - fold at his com - mand, Ev' - ry charm, se - duc - tive try,
Mann, wen - det vie - ler - lei man an, wen - det vie - ler - lei man an,
- tor, vuolsi il fa - sci - no spie - gar, d'o - gni vez - zo se - dut - tor!

please the lover's eye, These un - fold at his command, Every charm, Lan - guish and
fes - seln ei - nen Mann, wen - det vie - ler - lei man an, ja gar viel Co - quet - te -
- cer all' a - ma - tor, vuolsi il fa - sci - no spie - gar, se - dut - tor; lan - guir si

decres.

(*With affected sadness.*)

sigh! la, la, la..... la..... Co -
- rie! la, la, la..... la..... mar
dè! la, la, la..... la..... blan -

With soft ad - dress - es, ah! Ah! co -
das ist der Kö - der, ach! ach mar
e lu - sin - ga - re, ah! ah! blan -

sigh! la, la, la..... la..... Co -
- rie la, la, la..... la..... mar
dè! la, la, la..... la..... blan -

p

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- quet - ing, la, la, la..... la..... co-
schwär - men, la, la, la..... la..... ach
di re, la, la, la..... la..... blan-

- quet - ing, ah! ah! Co -
schwär - men, ach! ach! ach!.....
di - re, ah! ah! blan

- quet - ing, la, la, la..... la..... Co-
schwär - men, la, la, la,..... la,..... ach
di - re, la, la, la,..... la,..... blan-

mf

stentato. *a tempo.* NURSIDAH.

- quette, with fond ca - ress - es! That is the way! Up - on the
da sap - pelt Je - der, das ist die Kunst! Zu Ro - zen-
dir e vez - zeg - gia - re! e vez - zeg - giar! Del sen la

-quette, with fond ca - ress - es! That is the way!
da sap - pelt Je - der, das ist die Kunst!
dir e vez - zeg - gia - re! e vez - zeg - giar!

f *f* *pp*

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shoulders, powders soft enhance their whiteness!
wangen, brauche ich nochmehr Car - min.....
cipria, avvalor - ar saprà il ean - -do - re!

Diona.

While on the cheeks the ro - ses
Schwarz an den Wimpern macht das
La ro - sea go - ta rav - vi-

2d. Alti Soli.

They're here!
Schon da!
L'e qui!

Besika.

I'd tinge the lids, to give the eyes more fire, and
Viel Weiss im Gan - sen und die Tail - le sart und
Vò far il ci - glio più vi - va - ce di splen-

Sometimes need re - viv - ing!
Au - ge feu-rig glü - hen!
var m'è d'uopo an - co - ra!

2d. Soprani Soli.

With this!
Ge - wiss!
Co - sì!

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NURSIDAH.

bright - ness! The carmine hand to me!
dünn..... *Und mir noch mehr Car - min!*
do - re! La ci - pria porgi a me!

SULEIKA. DIANO.

Reach me the powders white! Where can the black dye
Reich mir ein Ros - ma - rin! *Und mir ein we - nig*
Mi porgi il liscio an - cor! La tin - ta nera or'

2D. ALTI SOLI. 2D. SOPRANI. 2D. ALTI.

That's well! They're here! Oh, well!
Ver - steh! *so - gleich!* *ganz gut!*
Va ben! Quì stà! Eb - ben!

fp

Ped. * *Ped.* *

BESIKA. *f* NURSIDAH. BESIKA.

Bring perfumed wa - ter light! The carmine here! the dark forms
..... *Und mir noch viel mehr Weiss!* *Und mir Car - min!* *Mir sehr viel*
E l'a - qua di sen - tor! La cipria à me! L'a - qua d'o-

f SULEIKA. *f* DIONA.

be! The powders white! The black is near!
Schwarz! *Mir Ros-ma - rin!* *Mir et - was Schwarz!*
è! Jl liscio an - cor! Jl ne - ro ov'e?

2D. SOPRANI. 2D. ALTI. 2D. SOPRANI. 2D. ALTI. 2D. SOPRANI.

'Tis here! Yes, here! Yes, here!
ich flieh! *gleich!* *gleich!* *hier!* *Da!*
Lè quà! Sì! Quì! Sì! Quì!

fp *fp* *fp*

Ped. *

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(Both together.) calmando.

light! Odalisque, mid charms install thee. Now thy Lord doth deign to call thee. To the native fas - ci-
Weis. Alles muss sich jetzt ver ei-nen, denn der Herr wird gleich er-schei - nen: Den Ge - bie-ter zu ent-
dor! O - da - lis - ca fat - ti bel - la che il signor dig - già t'ap - pel - la! All' in - ge-ni - ta ma-

(Both together.) calmando.

Be care - ful! To the native fas - ci - na - tions
Nur hur - tig. Den Ge - bie-ter zu ent - sü - cken,
So ler - te! All' in - ge-ni - ta ma li - a

All eight

Odalisque, mid charms install thee, Now thy Lord doth deign to call thee. To the native fas - ci-
Alles muss sich jetzt ver - ei - nen, denn der Herr wird gleich er schei - nen: Den Ge - bie-ter zu - ent-
O - da - lis - ca fat - ti bel - la che il signor dig - gia t'ap - pel - la! All' in - ge-ni - ta ma-

p

- na - tions Of a face that's fair and charm - ing, Nov-el graces Com - bi
- sü - cken, gu-ter Lau - ne ihn zu se - hen, müssen sorgsam un - sre
- li - a d'un a - ma - bi - le sem - bian - te nuova grazia ven - ga

Of a face that's fair and charm - ing, Graces new, and com - bi - na - tions
gu-ter Laune ihn zu se - hen, müssen sorg-sam wir uns schmück - en
d'un a ma - bi - le sem - bian - te nuova gra - zia e leg - gia - dri - a

- na - tions Of a face that's fair and charm - ing Novel graces, Com - bi
- sü - cken, guter Lau - ne ihn zu se - hen, müssen sorgsam un - sre
- li - a d'un a - ma - bi - le sem - bian - te, nuova grazia ven - ga

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-na - tions Art doth add,..... All to please the lov - er's eye, All to
Rei - se wir er - hö - hen, um su fes - seln ei - nen Mann; um su
l'ar - te a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

Art doth add with lav - ish hand, All to please the lover's eye, All to please the lover's
um - sre Rei - se su er - höh'n, um su fes - seln einen Mann, um su fes - seln einen
ven - ga l'arte a pro - di - gar. Per pia - cer all' a - ma - tor, per pia - cere all' a - ma -

-na - tions Art doth add, All to please the lov - er's eye, All to
Rei - se wir er - hö - hen, um su fes - seln ei - nen Mann; um su
l'ar - te a pro - di - gar,..... Per pia - cer all' a - ma - tor, per pia -

fp

please the lover's eye, These un - fold at his command, All means try, lan - guish and
fes - seln ei - nen Mann, wen - det Vie - ler - lei man an, ja gar viel Co - quet - te -
- cer all' a - ma - tor, vuolsi il fa - sci - no spie - gar, se - dut - tor lan - guir si

eye. These un - fold at his com - mand. Ev' - ry art, se - duc - tive try,
Mann, wen - det vie - ler - lei man an, wen - det vie - ler - lei man an,
- tor, vuolsi il fa - sci - no spie - gar, d'o - gni vez - zo se - dut - tor!

please the lover's eye, These un - fold at his command, All means try, lan - guish and
fes - seln ei - nen Mann, wen - det Vie - ler - lei man an, ja gar viel Co - quet - te -
- cer all' a - ma - tor, vuolsi il fa - sci - no spie - gar, se - dut - tor - lan - guir si

decres.

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With affected sadness.

sigh! la, la, la..... la..... ca-
-rie la, la, la..... la..... nur
dè! la, la, la..... la..... blan-

With soft ad - dress - es, ah! Soft ca-
das ist der Kö - der, ach! ach nur
e lu - sin - ga - re, ah! si blan-

sigh! la, la, la..... la..... ca-
-rie la, la, la..... la..... nur
dè! la, la, la..... la..... blan-

p

stentato.

- ress - es, la, la, la..... la..... Soft
schwär - men, la, la, la..... la..... ach
- di re, la, la, la..... la..... blan-

- ress - es, ah! ah! Soft
schwär - men, ach! ach! ach!.....
- di - re, ah! ah! blan

- ress - es, la, la, la..... la..... Soft
schwär - men, la, la, la,..... la,..... ach
- di - re, la, la, la,..... la,..... blan-

mf

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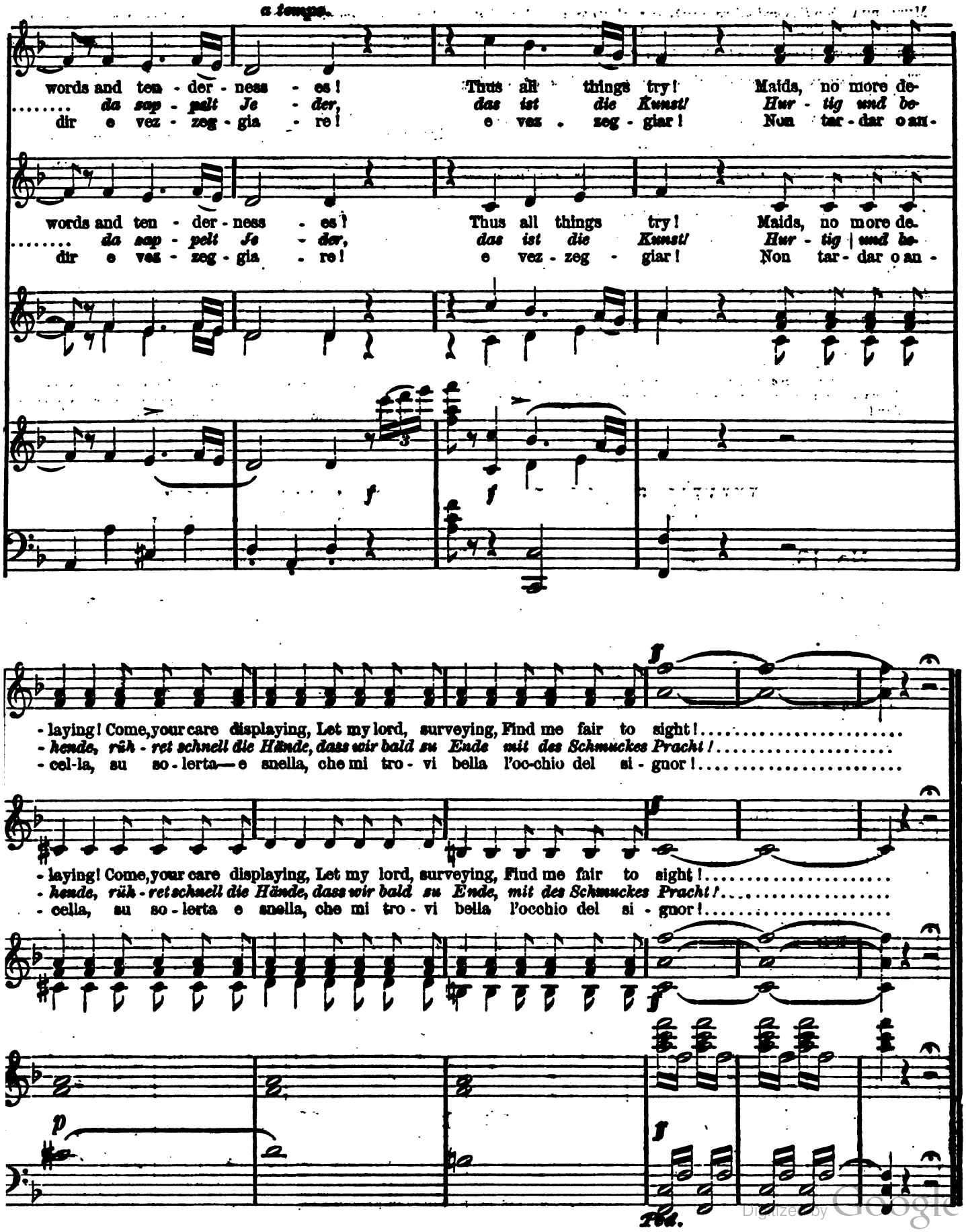

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MUSTAPHA (*beardless and yellow, speaks in a falsetto tone.*) What! still prinking? Hurry now! His highness is coming!

THE WOMEN. Izzet Pasha? Ah! (*Signs of joy.*)

(*The slaves bear away all the toilet-tables except one, which is left standing aside, L.*)

MUSTAPHA (*at the door L., which he opens.*) Here he is already!

(*Makes a low salaam.*)

IZZET PASHA. (*On entering, the women surround him, and lavish their caresses on him, all of which he wards off with indifference.*)

ZULEIKA. Let me kiss thine eyes, O lord and master!

THE OTHERS (*tumultuously.*) Me too! Me too!

IZZET. Come, let up! Whose turn is it to kiss me to-day.

ALL. Mine! Mine! Mine!

IZZET (*warding them off.*) Sabr! Sabr! (*meaning "patience."*) Order must be maintained—even in a harem! You know in principle I am opposed to the institution of a harem: but for the present I express my sentiments by maintaining the custom of paying attentions to only one wife a day. It won't do to bring on the reforms all in a lump, you see! So, then, who is the favored one to day?

ZULEIKA (*approaches.*) I am, O lord and master! (*About to kiss him.*)

IZZET (*wards her off.*) Sabr! Allow me to verify! (*Producing note-book, mutters*) Zuleika, Diona, Besika, Nursidah,—Zuleika! Correct! (*Kisses* ZULEIKA.) Good morning, dear! The rest of you—get out of this!

THE OTHERS (*murmur.*) Oh!

IZZET (*emphatically.*) Or rather—no—stay and listen!

THE FOUR (*submissively.*) To hear is to obey. We listen.

IZZET. I have concluded to give you a new companion.

THE FOUR. A fifth wife? Shame, shame!

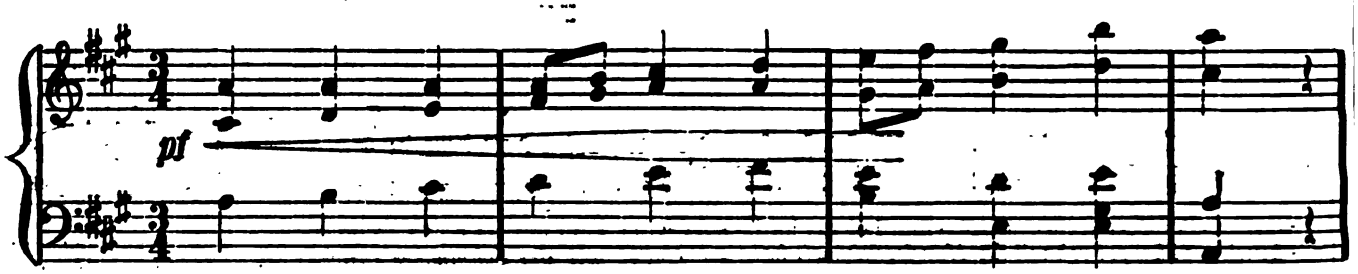
IZZET (*pinches* NURSIDAH *and* ZULEIKA *in the cheek.*) But enough of this! My faithful Hassan Bey has captured two beautiful Christian maidens He wishes to make me a present of them; and I can hardly refuse him and be consistent, since the reform party in Turkey is friendly to the Christians. I believe a man cannot show his regard for ladies better than by marrying them,—whether polygamously or monogamously is immaterial to me!

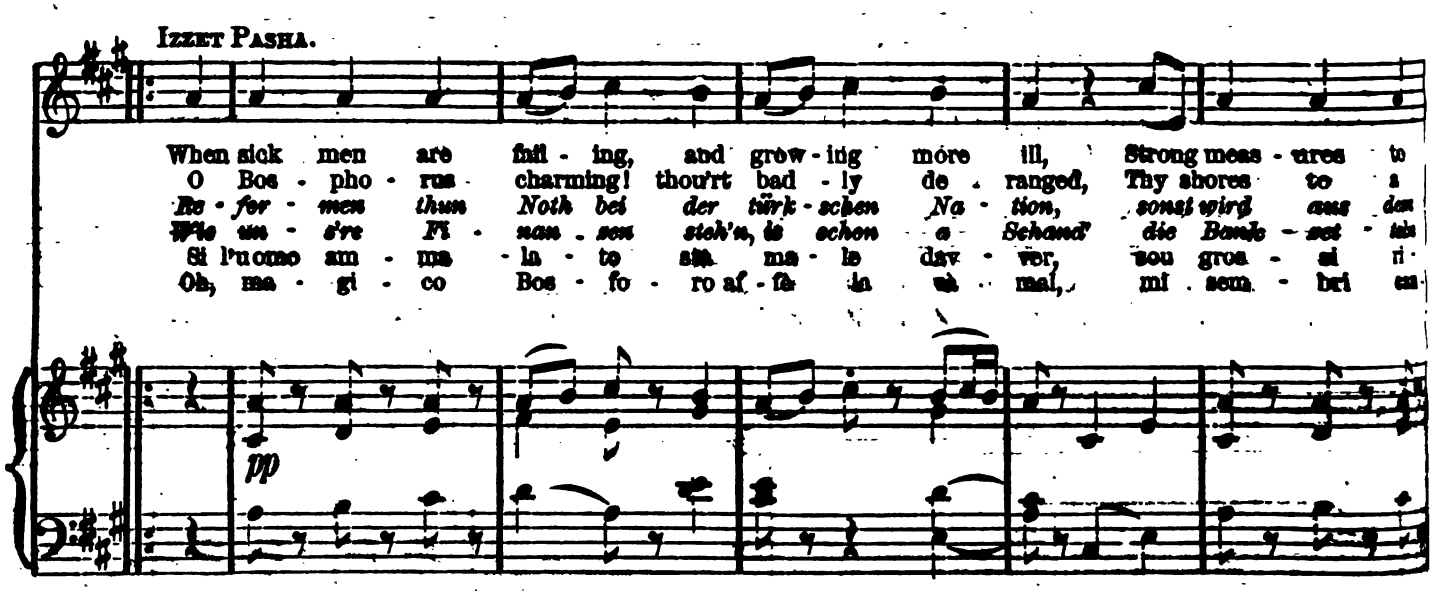
ALL (*indignantly.*) For shame!

IZZET (*sternly.*) Silence! (*Humourously.*) I am friendly to the Christian, and in my own peculiar way give expression to the prevalent reformatory ideas—by reforming my harem.

WHEN SICK MEN ARE FAILING.

No. 13.




IZZET PASHA.
When sick men are fail - ing, and grow - ing more ill, Strong meas - ures to
O Bos - pho - rus charming! thou'rt bad - ly de - ranged, Thy shores to a
Re - for - men thun Noth bei der türk - schen Na - tion, sonst wird aus dem
Wie un - s're Fi - nan - zen steh'n, is schon a Schand' die Bank - zet - teln
Si l'uomo am - ma - la - to sta ma - le dav - ver, sou gros - si ri -
Oh, ma - gi - co Bos - fo - ro af - fè la và mal, mi sem - bri can -

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save them, must be used with skill, To lie on soft loung - es from
Hos - pi - tal seem to me changed, Thy trea - su - ry's emp - ty and
Halbmond ein Kip - ferl bald schon, An dem kran - ken Mann thun's so
wer - den hier Kai - mes ge - nannt, man will nicht viel wi - ssen von
medi a sal - var - lo me - stier, di e not - te sdra - ja - to sul
gia - to in un os - pe - dal, l'e rario ha la ti - si il

morn - ing till night, Will fail to re - store them, and bring then all
loans would be vain, Thy last op - er - a - tion still caus - es thee
lang schon ku - rirn, man kann sich im O - rient kaum mehr o - rien
türk' - schen, An - leh'n, jeder Jud fragt schon, Sie, habn's kein Tür - ken net
mol - le di - van' ri met - ter - si in for - ze si pro - va ma in-
pre - sti - to an - cor, per l'ul - ti - mo tag - lio ri - sen - te do-

right, If a Doc - tor is called in, their ills to dis - pell, He'll or - der
pain, If a Doc - tor is called in, thy ills to dis - pell, He'll or - der
- tir'n, wenn ein Dok - tor nur bald auf die Bei - ne ihn brächt, Ein bi - ssel
g'sch n! und un - sern Bör - sia - nern traut kei - ner mehr recht, Ein bi - ssel
- van, si cer - ca un dot - to - re che pos - sa gio - var, bi - so - gna
- lor, si cer - ca un dot - to - re che pos - sa gio - var, bi - so - gna

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waking and he'll order shak - ing, To make them get well, He'll or-der waking, and he'll order shaking, To
waking and he'll order shak - ing, To make thee get well, He'll or-der waking, and he'll order shaking, To
auf-frischen, ein bi-ssel auf-mischen, das wär' nicht so schlecht, ein bi-ssel auf-frischen, ein bissel aufmischen, das
scuo-ter-lo, bi-so-gna pre-malo per far-lo sa-nar, bi-so-gna scuoter-lo, bi-so-gna premer-lo per
scuo-ter-li, bi-so-gna pre-mali per far-li sa-nar, bi-so gna scuoter-li, bi-so-gna premer-li per

pp

make them get well.
make thee get well.
wär nicht so schlecht.
far - lo sa-nar.
far - li sa-nar.

f

No. 14. MELODRAM.

Moderato.

pp

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ULEIKA. So our Lord and master loves us no more?

ZZET. Oh, yes! Of course I love you; but, instead of being quartered, you must hereafter share my heart in fifths or sixths. It is plenty large enough! (*Four women screech in concert.*)

ZZET (*warding them off*). Oh, don't make such a fuss, ladies! It's practical reform I want.

LL THE WOMEN (*screech angrily together*). For shame! (*They swarm around him.*)

ZZET. Sabr! Silence!

USTAPHA. (*Who has been standing motionless at the door, hearing voices outside, looks out, and says*) Exalted sir! Hassan Bey humbly begs admittance. He brings the Christian maidens.

HE WOMAN (*Screech*). For shame!

ZZET (*with emphasis*). Hold your tongues! Put down your veils, and wrap yourselves in your mantles; and, Mustapha, see that not a soul of them stirs: if they do, intimidate them. (*While the woman are veiling themselves and wrapping themselves in long, white sheet-like mantles, he turns to audience.*) The flogging of woman is antagonistic to reform principles; but, in practice, the institution has a strikingly persuasive power! (*Goes to place of honor, R. The women seat themselves on the divans, and murmur discontentedly together.*) I don't want the new-comers to receive a poor impression of my marital life at first sight. If one of them stirs, Mustapha, you know how to persuade them to keep quiet.

few bars of music. VUIKA, HASSAN BEY, VLADIMIR, *as* FATINITZA, LYDIA, *and two Bashi-Bazouks enter* C.)

ASSAN (*makes salaam, servilely*). Exalted sir, here are the two Christian maidens. May the sun of your favor shine upon them!

ZET (*to* VLADIMIR, *who stands so that* IZZET *cannot see* LYDIA). Stand aside, maiden, and let me see your companion.

(VLADIMIR *steps aside.*)

ZET (*beholding* LYDIA, *who stands there proudly*). Allah, il allah! What a charming vision! Fair stranger, and the rest of you, listen: you are my favorite, the chosen one of my heart,—you, and no other.

UR WOMEN (*hissing out from where they sit*). The huzzy! Misfortune shower down upon her! Away with her! (*Spring up!*)

ET (*without looking at* MUSTAPHA). Mustapha!

USTAPHA. Effendim?

ET (*as before*). Persuade them!

USTAPHA *moves his whip significantly toward the women, whereupon they seat themselves again, violently gesticulating.*)

ET (*to* LYDIA). Come, beloved one! share the place of honor with me, and reign over us all! (*Taking her hand.*)

DIA. Away!

ADIMIR. Your highness, Princess Lydia Imanovna is the neice of the Russian general commanding the forces across the Danube.

ET. So much the better! I have been longing for a Russian general's neice in my harem for some time.

VLADIMIR. You cannot refuse a handsome ransom for the Princess

IZZET. Who can make me take it?

VLADIMIR. International law.

IZZET. International law? International law—to use an Occidental expression—is mere bosh!

LYDIA (*reels to divan*). Oh, horrible!

VLADIMIR (*in undertone*). Be calm, princess! be calm! We will trust in Russian valor to rescue us.

IZZET. The Princess Lydia shall be my favorite from this day forth. (*Searching in pocket.*) Where is my pocket-handkerchief? She is weeping. Oh, yes! I forgot: it is in the wash! (*Calls.*) Mustapha!

MUSTAPHA (*in undertone*). Effendim?

IZZET. Lend me your handkerchief. (*He throws it to* LYDIA.)

HASSAN (*points to* VUIKA). Your highness, it was this man whose cunning led us to the Russians.

VUIKA (*very servilely — salaam*). Your most extremely exalted highness!

IZZET. Very well; you shall be rewarded in a princely manner.

VUIKA (*salaam, as before*). Oh, your highness! Gospod!

IZZET. Let me finish. You shall be rewarded in a princely manner as soon as we receive our money from Stamboul! They are already owing us forty-two months' salary.

VUIKA. But, Gospod, I am a poor man of low station.

IZZET. And I am a poor man in high station: that is the only difference between us.

VUIKA (*howling*). Oh, Gospod!

IZZET (*to* MUSTAPHA). Well, then, give the rascal ten shekels.

VUIKA (*receives money from* MUSTAPHA). Ten shekels! Gospod, I am devoted to you for a lifetime; I—but he has given me only five!

IZZET. That's all right. Everybody who has anything to do with us Turks must be satisfied with fifty per cent, and consider themselves lucky to get that.

VUIKA (*gnashing his teeth*). Oh, these devilish shabby Moslems!

VLADIMIR (*whispers to* VUIKA). The Russians pay what they promise.

VUIKA (*as he is led away by two Bashi-Bazouks, aside*). Just wait, Pasha: I shall be revenged! (*Exit!*)

IZZET. One thing more. The Muscovitish attire of my bride destroys the illusion. Mustapha, get the best of clothing and jewelry ready. (*To* VLADIMIR.) And you? What is your name?

VLADIMIR (*quickly*). Vladi—(*Correcting.*) Fatinitza, your highness.

IZZET (*continues*). Well, Fatinitza, in the mean while you can assist your mistress at her toilet, until these perturbed spirits here (*pointing to the angry-looking women, who have been kept quiet by the sight of* MUSTAPHA'S *whip*) have calmed themselves a little. The rest of you now follow me, and listen to a half-hour's lecture on domestic economy! (*All exit, except* VLADIMIR *and* LYDIA

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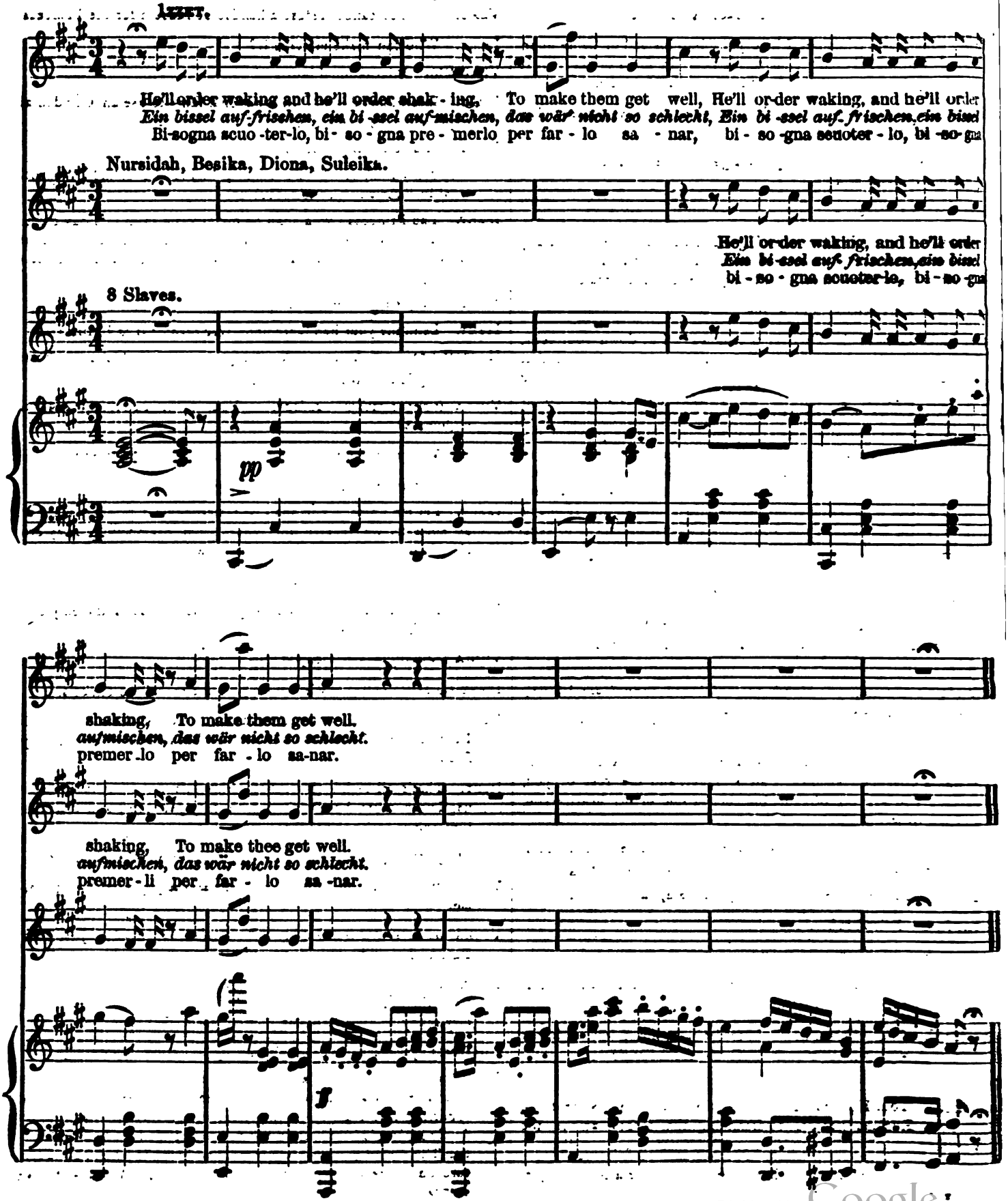
No. 15. EXIT OF IZZET, WITH HIS WIVES AND SLAVES.



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I FEAR TO THINK.

DUETT.

No. 16.

Moderato assai.

LIDIA. *(aside.)*

I fear to thiuk what fate,
Mein Hers es zagt, seit hier
Oh qual ti - mor di tal

(aside.) VLADIMIR.

I fear to think what is her des - ti - ny, With dread and
Mein Hers, es sagt, du ich al - lein jets mit ihr bin, was
Oh qual ti - mor mi vien del suo de - stin, di tal du-

shall be, What is my des - ti - ny, What will of all the end - ing
ich bin, ob sonst auch mu - thig stets mein Sinn, wo führt, die Sa - che
du - biar qual mai sa - rà la fin, qual mai, qual mai sa - rà la

doubt I think, what will the end - ing be, what will it
ich ge - wagt wo führt es mich noch hin, wo führt es
biar qual mai qual mai sa - ra la fin, qual mai la

(to Vladimir.)

be? The case a se - rious look doth wear, But I'm not read - y to des - pair, A
hin? Die La - ge ist wohl kri - tisch hier in die - sem türk'schen Fraunquartier, doch
fin? La po - si - zio - ne è grave as - sai ma dis - pe - ra - re non con - vien, in

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Piu mosso.

- mid so man - y griefs, Some joy doth still re - main, One friend I shall re - tain!
bin ich nicht al - lein, das soll mir Trost verleihn, die Freundin bleibt bei mir!
tan- ta angustia almen conforto al mio do - lor avrò un a - mico an - cor!

(aside.)

Now hon - or commands, Thy
Die Ehr' ruft mir zu: so
Mi tuo - na l'o - nor tu

p

Here are the gems, the robe and veil,
Hier ist der Schmuck, und hier das Kleid,
Ecco il mo - nil, la veste e il vel;

lips un -seal, This love doth withstand, No, not yet re - veal!
re - de doch, die Lieb' flüs - tert lei - se; "o sehwei - - ge noch!"
dei par- lar, mi di - ce l'a - mor, no non ti sve - lar!

p

Cost - - ly! Charm - - ing, yes!
kost - - bar! Herr - - lich, schön!
bel lo! va go, sì!

What shall I do, or say, which shall I heed? which voice obey?
Was soll ich thun? ach wem, wem folg' ich nun? wem folg ich nun?
Che mai fa - rò, che mai, qual vo - ce mai a - scol - te - rò?

cres. *fz* *p* *pp*

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(To Vladimir.)

Wilt thou be - gin my hair to smooth and dress? This string of
Be - gin - nen Sie, das Haar zu flech - ten mir, Die Per - len
Vorrebbe a me la chioma un po' acconciar? (*aside.*) Ben mi sta.

Break not, O heart, thy grief re - press!
Wie ist sie schön, fast schwindelt mir!
Ti frena o cor, non ti spez - zar!

pearls becomes me well! Wilt lend me your aid? Let us commence!
wer - den gut mir steh'n! so hel - fen Sie mir! Be - gin - nen wir!
rà ques - to mo - nil! Mi vuo - le aju - tar? (*aside.*) In - co - min - ciam!

(To Lydia.

With all my heart I'll be your maid! You are o -
Ich hel - fe schon, ich bin schon hier! Ich bin schon
Ben vo - lon - tier, con gran piacer! In - co - min -

rall. ad lib.

But, ah, be careful what you do! Ah, Such
O weh, Sie sind gar un - ge - schickt, Ach, Sie
Ahimè! ma veda un pò che fa! ah, col

- bey'd. Such
hier! Ich
- ciam. Col

mf cres. assai. *f* *p*

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a tempo.

tremb - ling movements nothing will a - vail, The hand is all un - skill'd, 'tis plain, She
zit - tern ja und bringen's nicht zu Stand', ver - ste - hen das Fri - si - ren schlecht, sehr
suo tre - mar a nul - la si ver - rà, dav - ver maldestra è la sua man, à

tremb - ling movements nothing will a - vail, The hand is all un - skill'd, 'tis plain, I
zit - tern, ach und bring' es nicht zu Stand', ver - ste - hen das Fri - si - ren schlecht, sehr
mio tre - mar a nul - la si ver - ra, day - ver maldestra è la mia man, a

pp

knows not how, her ef - forts on - ly fail, She tries, but los - es time in vain; The
un - ge - übt scheint da - rin ih - re Hand! Wir kom - men gar nicht vor - wärts recht; drum
quel che par lei ac - con - ciar non sà si sforza e perde il tempo in van; d'un

know not how, my ef - forts on - ly fail, I try, but lose my time in vain; The
un - ge - übt ist da - rin mei - ne Hand! ich kom - me gar nicht vor - wärts recht; drum
quel che par lo l'ac - con - ciar non so mi sforza e perde il tempo in van; d'un

cause of such a tremb - ling hand, I can - not un - der - stand. If
ei - len wir, es wird schon spät, bald muss ich fer - tig sein; und
tal tre - mar e ti - tu - bar ve - der non so'l per - chè, se

cause of such a tremb - ling hand, She can - not un - der - stand. Oh,
Furcht, dass Ih - nen weh ich thät, ver - wirrt mich o - ben drein; drum
tal tre - mar e ti - tu - bar ve - der non so'l per - chè, deh

f

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she knows not the way, If she knows not the way, I'll dress my - self to - day!
wenn's nicht an - ders geht, und wenn's nicht an - ders geht, voll - end' ich's schon al - lein!
lei non sà acconciar, se lei non sà acconciar m'ac - con - ce - rò da me!

par - don me, I pray, O par - don me, I pray, I'm not to blame to - day!
wenn's nicht bes - ser geht, ja wenn's nicht bes - ser geht, so bitt ich zu ver - zeih'n!
vo - glia per - do - nar, deh vo - glia per - do - nar, che col - pa mia non è!

pp

ad lib. *rall.*

Well then will you be so kind, As to lend me now your hand, To ar - range this pret - ty gar - land on my
Wollen Sie, wenn es genehm, dies Geschmeid und Di - a - dem, mir be - fest' - gen, doch nur leicht und sehr be-
Sia gentile ed un fa - vor la sua man mi presti an - cor col fis - sar - mi que - sto ser - to sovra il

pp

a tempo.

hair? Now taste - ful - ly these pearls ar - range for me!
quem; jetzt le - gen Sie um mei - nen Hals den Schmuck.
crin! Ed o - ra poi le per - le mi por - rà! (*aside.*)

Ah! she will drive me mad, I
O welch' ein Höl, - len - gei - ster
Ahi! pazzo an - cor mi ren - de-

pp

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This di - a - dem is rich and rare! 'Tis well! Now
Das Di - a - dem ist glänzend reich! je nun? ge -
Co - de - sto serto e pe - re - grin! Eb - ben! Or

(To Lydia.)

see, Yes, yes!
spuck, Nun ja!
rà, Sì, sì!

come! Let's fin - ish now, 'tis grow-ing late!
schwind, es ist die al - ler - höch - ste Zeit!
sù! fi-niamo or - mai che tardi è già!

I'm here, I'm here, and will not make you wait.
Sogleich! Ich steh' zu Diensten schon be - reit.
son quì! Non tar - do più, ec - co - mi quà!

rall. ad libitum.

But ah, be careful what you do, Such
O weh, schon wie - der un - ge - schickt! Sie
Ah - ime! ma veda un pò che fà' Col

Such
Ich
Col

cres. assai. *mf* *p*

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a tempo.

tremb - ling movements nothing will a - vail, Her hand is all un - skill'd, 'tis plain; She
zit - tern ja und bringen's nicht zu Stand, ver - steh'n sich auch auf's Schmücken schlecht; auch
suo tre - mar a nul - la si ver - rà, dav - ver mal-destra è la sua man, à

tremb - ling movements nothing will a - vail, My hand is all un - skill'd, 'tis plain; I
zit - tern, ach und bring' es nicht zu Stand, ver - steh mich auch auf's Schmücken schlecht; auch
mio tre - mar a nul - la si ver - rà, dav - ver mal-destra è la mia man, à

pp

knows not how, her ef - forts on - ly fail, She tries, but los - es time in vain; The
da - rin scheint sehr un - ge - übt die Hand! Wir kom - men gar nicht vor - wärts recht; drum
quel che par lei ab - big - liar non sà si sforza e perde il tempo in - van; d'un

know not how, my ef - forts on - ly fail, I try, but lose my time in vain; The
da - rin ist sehr un - ge - übt die Hand! ich kom - me gar nicht vor - wärts recht; die
quel che par io l'ab - big - liar non sò mi sforza e perdo il tempo in - van; d'un

cause of such a tremb - ling hand, I can - not un - der - stand. If
ei - len wir, es wird schon spät, bald muss ich fer - tig sein; und
tal tre - mar e ti - tu - bar ve - der non so'l per - chè, se

cause of such a tremb - ling hand, She can - not un - der - stand. Oh,
Furcht, dass Ih - nen weh ich thät' ver - wirrt mich o - ben - drein; drum
tal tre - mar e ti - tu - bar ve - der non so'l per - chè, deh

f

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she knows not the way, If she knows not the way, I'll dress my - self to -
wenn's nicht an - ders geht, und wenn's nicht an - ders geht, voll - end' ich's schon al -
lei non sà abbigliar, se lei non sà ab-big-liar m'ab - bi - glie - rò da

par - don me, I pray, par - don me, I pray, I'm not to blame to -
wenn's nicht bes - ser geht, wenn's nicht bes - ser geht, so bitt' ich zu ver -
vo - glia per - do - nar, vo - glia per - do - nar, che col - pa mia non

pp

(laughs.)

- day! I'll dress my - self, to - day, I'll dress my - self to - day, ah ah ah
- lein! Sehr un - ge - schickt sind Sie, sehr un - ge - schickt sind Sie, ha ha ha
me! m'ab - bi - glie - rò da me, m'ab - bi - glie - rò da me, ah ah ah

- day! This trembling hand, I un - der - stand, ah! yes,
zeih'n! Sehr un - ge - schickt, sehr un - ge - schickt mei - ne
è! Quel mio tre - mar, quel ti - tu - bar, deh! lo

p

ah, I'll dress my - self, ah..... to - day! I'll dress my -
ha ha ha ha ha, ah..... sehr un - ge - schickt Und nun das
ah, m'ab - bi - glie - rò da..... me! Mi ve - sti.

par - don me I pray, ah..... to - day!
Sa - che ist das nicht, ah..... ist das nicht!
vo - glia per - do - nar à..... me!

f

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Più mosso.

- self! What's coming
Kleid! Was ha - ben
ro! Che avvenne

No more, no more! I'm not with si - lence gift - ed!
Ge - nug, ge - nug, nicht län - ger darf ich schweigen!
Non più, non più, ta - cer non m'è con - ces - so!

p

now, what would you say? Ex - plain..... what would you
Sie, was ist ge - scheh'n? Er - klä - ren Sie sich
mai, che vuol dir ciò? Si spie - ghi, che vuol

I will the truth no more con - ceal!
Die Wahrheit muss ich ein - ge - steh'n,
Più a lungo il ver non ce - le - rò!

say!
frei!
dir?

How - e'er my fu - ture it may mould, I have re - solv'd it must be
Sollt auch ser - stö - ren ich mein Glück ent - schei - dend ist der Au - gen -
Quand' io pur strug - ga'l mio avve - nir de - ci - so è già, si dee com -

mf

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Meno allegro piu ritenuto.

What mys-t'ry dost con-ceal, Come speak, the truth re-veal!
Was macht Sie so ver-sagt, was ist's, das Sie ge-wagt!
Qual mai tal mister, su par-li, di-ca'l ver!

told, Fra-ter-nal
blick, Es ist al.
pir, Di suora a

pp

Andantino con moto.

love burns with-in me, And inspires me to tell you here, Pray I now for Vla-di-mir,
lein Bru-der-lie-be die mir Muth zum Geständniss gibt, hier flch' ich für Vla-di-mir,
mor m'ar de in co-re ed i-spira al mio labbro ardir, qui pre-go per Vla-di-mir,

What is this myst-'ry he will re-veal to me!
Was werd' ich hö-ren, was wird sich klä-ren mir!
Qual mai mi-ste-ro, sve-lar im-pren-de-rà!

Who with love wastes away, Ask that thy heart, pi-ty should sway, I ask that pity thy warm heart should
der so in-nig Sie liebt! Gna-de für ihn, Gna-de fur ihn, die glüh'n-de Leidenschaft machte ihn
che si strugge d'a-mor, pie-tà di lui fa-vel-li in cor, pie-tà, pie-tà vi fa-ve-lli in

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(To Vladimir.)

more-o - ver! Is't
Nur wei-ter! *ist's*
Eb - be - ne! Fia

away! He ne'er hath cour - age found to re - veal his af - fec - tion,
kühn. *Selbst wag - te er es nicht; hier, um Lie - be zu wer - ben;*
cor! Ei stes so non o - so, di sove - lar il suo affet - to,

pp

true! O Heav'n!
wahr! *Mein Gott!*
ver! Oh, ciel!

But hides the fire profound, That he feels, from de - tec - tion! If soft - ly thy
doch be - tet er Sie an, möcht' für Sie freu - dig ster - ben! *Hier zu Ihren*
la fiamma cela og - nor, che avvampar sente in pet - to, Si dolce vi

Thought so bright, What de - light! He?
Ja für - wahr, ich er - starr! *Wo?*
O pen - sier, lu - sin - ghier! Lui?

affrett. assai.

ten - der heart is wak - ing, To tho'ts of a love so true, ah yes! He will see it, he will
Fü - ssen fle - he ich um Er - barmen für sei - ne Noth, ach ja! er belauscht uns, er ist
par - li in cor cle - mente pensier d'un si fi - do a - mor, ah sì, ei ne ve - de, lo sa -

affrettando assai, colla voce.

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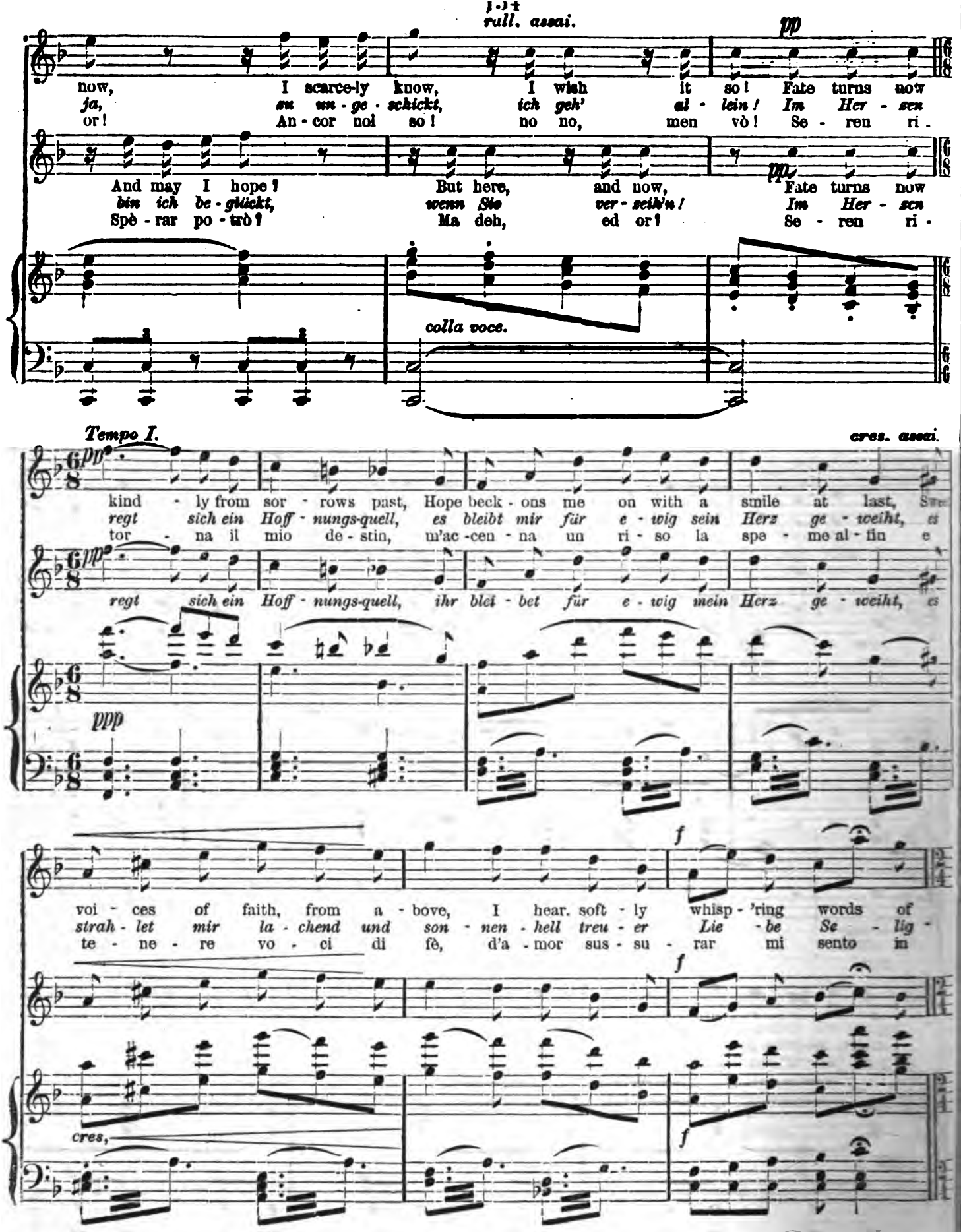

rall. assai.

pp

now, I scarce-ly know, I wish it so! Fate turns now
ja, zu un-ge-schickt, ich geh' al-lein! Im Her-zen
or! An-cor nol so! no no, men vò! Se-ren ri-

And may I hope? But here, and now, Fate turns now
bin ich be-glückt, wenn Sie ver-zeih'n! Im Her-zen
Spè-rar po-trò? Ma deh, ed or? Se-ren ri-

colla voce.

Tempo I.

cres. assai.

pp

kind-ly from sor-rows past, Hope beck-ons me on with a smile at last, Swe
regt sich ein Hoff-nungs-quell, es bleibt mir für e-wig sein Herz ge-weiht, es
tor-na il mio de-stin, m'ac-cen-na un ri-so la spe-me al-fin e

pp

regt sich ein Hoff-nungs-quell, ihr blei-bet für e-wig mein Herz ge-weiht, es

ppp

f

voi-ces of faith, from a-bove, I hear. soft-ly whisp-'ring words of
strah-let mir la-chend und son-nen-hell treu-er Lie-be Se-lig-
te-ne-re vo-ci di fè, d'a-mor sus-su-rar mi sento in

f

cres,

f

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Allegro. *f*

love! The hour.... of sorrow's past, and love.... doth smile at last, love smiles at last.....
keit! Ja strah - len wird mir bald der Lie - be Se-lig-keit, o Se-lig-keit.....
cor! Se-re - no il mio de-stin m'accen - na un riso al-fin, spe-me d'a-mor.....

f *f* (To Lydia.)

p
And
Was
Spe-

p (To Vladimir.) *ad libitum.* *Allegro.* *f* (*aside.*)

Who asks for little, may yet hope for more! Voi - ces whis - per words of love!
Ver-langen Sie auf einmal nicht zu viel! Se - lig - keit er - strah - let mir!
Chi po-co chiede può sperar as-sai! Vo - ci son d'a - mor.... d'a-mor!

ad libitum. *f*

may I hope then?
darf ich hoffen?
-rar che deggio?

f

fz

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This di - a - dem is rich and rare! 'Tis well! Now
Das Di - a - dem ist glänzend reich! je nun? ge -
Co - de - sto serto e pe - re - grin! Eb - ben! Or

(To Lydia.)

see, Yes, yes!
spuck, Nun ja!
rà, Sì, sì!

come! Let's fin - ish now, 'tis grow-ing late!
schwind, es ist die al - ler - höch - ste Zeit!
sù! fi-niamo or - mai che tardi è già!

I'm here, I'm here, and will not make you wait.
Sogleich! Ich steh' zu Diensten schon be - reit.
son quì! Non tar - do più, ec - co - mi quà!

rall. ad libitum.

But ah, be careful what you do, Such
O weh, schon wie-der un - ge - schickt! Sie
Ah - ime! ma veda un pò che fà' Col

Such
Ich
Col

cres. assai. *mf* *p*

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a tempo.

tremb - ling movements nothing will a - vail, Her hand is all un - skill'd, 'tis plain; She
zit - tern ja und bringen's nicht zu Stand, ver - steh'n sich auch auf's Schmücken schlecht; auch
suo tre - mar a nul - la si ver - rà, dav - ver mal-destra è la sua man, à

tremb - ling movements nothing will a - vail, My hand is all un - skill'd, 'tis plain; I
zit - tern, ach und bring' es nicht zu Stand, ver - steh mich auch auf's Schmücken schlecht; auch
mio tre - mar a nul - la si ver - rà, dav - ver mal-destra è la mia man, à

pp

knows not how, her ef - forts on - ly fail, She tries, but los - es time in vain; The
da - rin scheint sehr un - ge - übt die Hand! Wir kom - men gar nicht vor - wärts recht; drum
quel che par lei ab - big - liar non sà si sforza e perde il tempo in - van; d'un

know not how, my ef - forts on - ly fail, I try, but lose my time in vain; The
da - rin ist sehr un - ge - übt die Hand! ich kom - me gar nicht vor - wärts recht; die
quel che par io l'ab - big - liar non sò mi sforza e perdo il tempo in - van; d'un

cause of such a tremb - ling hand, I can - not un - der - stand. If
ei - len wir, es wird schon spät, bald muss ich fer - tig sein; und
tal tre - mar e ti - tu - bar ve - der non so'l per - chè, se

cause of such a tremb - ling hand, She can - not un - der - stand. Oh,
Furcht, dass Ih - nen weh ich thät' ver - wirrt mich o - ben - drein; drum
tal tre - mar e ti - tu - bar ve - der non so'l per - chè, deh

f

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she knows not the way, If she knows not the way, I'll dress my - self to -
wenn's nicht an - ders geht, und wenn's nicht an - ders geht, voll - end' ich's schon al -
lei non sà abbigliar, se lei non sà ab-big-liar m'ab - bi - glie - rò da

par - don me, I pray, par - don me, I pray, I'm not to blame to -
wenn's nicht bes - ser geht, wenn's nicht bes - ser geht, so bitt' ich zu ver -
vo - glia per - do - nar, vo - glia per - do - nar, che col - pa mia non

pp

(laughs.)

- day! I'll dress my - self, to - day, I'll dress my - self to - day, ah ah ah
- lein! Sehr un - ge - schickt sind Sie, sehr un - ge - schickt sind Sie, ha ha ha
me! m'ab - bi - glie - rò da me, m'ab - bi - glie - rò da me, ah ah ah

- day! This trembling hand, I un - der - stand, ah! yes,
zeih'n! Sehr un - ge - schickt, sehr un - ge - schickt mei - ne
è! Quel mio tre - mar, quel ti - tu - bar, deh! lo

p

ah, I'll dress my - self, ah..... to - day! I'll dress my -
ha ha ha ha ha, ah..... sehr un - ge - schickt Und nun das
ah, m'ab - bi - glie - rò da..... me! Mi ve - sti.

par - don me I pray, ah..... to - day!
Sa - che ist das nicht, ah..... ist das nicht!
vo - glia per - do - nar à..... me!

f

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Più mosso.

- self! What's coming
Kleid! Was ha - ben
ro! Che avvenne

No more, no more! I'm not with si - lence gift - ed!
Ge - nug, ge - nug, nicht län - ger darf ich schweigen!
Non più, non più, ta - cer non m'è con - ces - so!

p

now, what would you say?
Sie, was ist ge - scheh'n?
mai, che vuol dir ciò?

Ex - plain..... what would you
Er - klä - ren Sie sich
Si spie - ghi, che vuol

I will the truth no more con - ceal!
Die Wahrheit muss ich ein - ge - steh'n,
Più a lungo il ver non ce - le - rò!

say?
frei!
dir?

How - e'er my fu - ture it may mould, I have re - solv'd it must be
Sollt auch ser - stö - ren ich mein Glück ent - schei - dend ist der An - gen -
Quand' io pur strug - ga'l mio avve - nir de - ci - so è già, si dee com -

mf

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Meno allegro piu ritenuto.

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Qual mai tal mister, su par-li, di-ca'l ver!

told, Fra-ter-nal
blick, Es ist al-
pir, Di suora a

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che si strugge d'a-mor, pie-tà di lui fa-vel-li in cor, pie-tà, pie-tà vi fa-ve-lli in

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(To Vladimir.)

more-o - ver! Is't
Nur wei-ter! *ist's*
Eb - be - ne! Fia

away! He ne'er hath cour - age found to re - veal his af - fec - tion,
kühn. *Selbst wag - te er es nicht; hier, um Lie - be zu wer - ben;*
cor! Ei stes so non o - sò, di sove - lar il suo affet - to,

pp

true! O Heav'n!
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ver! Oh, ciel!

But hides the fire profound, That he feels, from de - tec - tion! If soft - ly thy
doch be - tet er Sie an, möcht' für Sie freu - dig ster - ben! Hier zu Ihren
la fiamma cela og - nor, che avvampar sente in pet - to, Si dolce vi

Thought so bright, What de - light! He?
Ja für - wahr, ich er - starr! Wo?
O pen - sier, lu - sin - ghier! Lui?

affrett. assai.

ten - der heart is wak - ing, To tho'ts of a love so true, ah yes! He will see it, he will
Fü - ssen fle - he ich um Er - barmen für sei - ne Noth, ach ja! er belauscht uns, er ist
par - li in cor cle - mente pensier d'un si fi - do a - mor, ah sì, ei ne ve - de, lo sa -

affrettando assai, colla voce.

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speak out then, what! O heart within my breast, be still!
gestehn Sie, wo, o sprecht, o eilt, sagt wo er weilt!
parla - te! che? O cor nee sen ti dei frenar!

know, He will listen, and will hear, If love should hope, not fear. Look
nah, ja er hört uns, er ist da, er fleht, er spricht durch mich, ach
prà, ei ne as-col -ta, l'u - di - rà, a - mor spe - rar po - trà? Oh!

cres. assai.

allargando. a tempo.

en.... him with pitying eye, And do not a par -don to him de - ny, To him who such love doth
ja.... die -ser Bru-der, der Ver -ge-bung und Gnade er - fleht durch mich, der Ihnen sein Leben weih
sta - te pie -tosa e alfin da voi non si ne -ghi a lui per - don, co - lui che vi sa - cra co-

ppp allargando. *a tempo.*

Ah! what ails me!
Ach was hör' ich!
Ah, che sen - to!

thee be - stow, And that brother, that brother am I!....
e - wig -lich, hö - ren Sie, die - ser Bru -der bin ich!....
tanto a - mor, quel fra - tel, quel fra - tel - lo io son!....

colla parte. *f*

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L'istesso tempo.,
(aside, anxiously.)

I seem to dream, and fear that all may not be true, Is he
Ist's wahr ist's Traum, hier zu ver - weil - len wag' ich kaum. Wohl war's
Mi par so - gnar e temo in - siem che non sia ver, egl' è

'Tis like a dream! She's
Jetzt ist es aus! zer-
Mi par so - gnar, ell'

with me? What rapture in a thought so new, so new! I seem to
sehr fein, und sei - ne Näh' muss ich jetzt flich'n; doch Pflicht ist zu ver-
von me, oh quan - ta gioja in tal pen - sier, so - gnar, so - gnar mi

here with me! Ah yes! She's still with me. 'Tis like a
stört mein Traum, So woll - ten Sie mich flich'n, mir nicht ver-
è con me ah si ell' è con me, so - gnar mi

dream! She, standing there! But what's to be? Enough for
eih'n. Ich geh' hi - nein mich schmücken dort. Sie wa - ren
par! Lei res - ti quà! Ma co - sa vuol? Ba - sti per

dream! will it then, fade! One sin - gle word! That asks for love!
seih'n. Sie geh'n al - lein. Sie wol - len fort? nur Ih - nen nah.
par! Co - sì sen va, Un mot - to sol! Le chie - do amor!

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rall. assai. *pp*

now, I scarce-ly know, I wish it so! Fate turns now
ja, zu un-ge-schickt, ich geh' al-lein! Im Her-zen
or! An-cor nol so! no no, men vò! Se-ren ri.

And may I hope? But here, and now, Fate turns now
bin ich be-glückt, wenn Sie ver-seih'n! Im Her-zen
Spè-rar po-trò? Ma deh, ed or! Se-ren ri-

colla voce.

Tempo I. *pp* *cres. assai.*

kind-ly from sor-rows past, Hope beck-ons me on with a smile at last, Swe-
regt sich ein Hoff-nungs-quell, es bleibt mir für e-wig sein Herz ge-weiht, es
tor-na il mio de-stin, m'ac-cen-na un ri-so la spe-me al-fin e
regt sich ein Hoff-nungs-quell, ihr blei-bet für e-wig mein Herz ge-weiht, es

ppp

f

voi-ces of faith, from a-bove, I hear soft-ly whisp-'ring words of
strah-let mir la-chend und son-nen-hell treu-er Lie-be Se-lig-
te-ne-re vo-ci di fè, d'a-mor sus-su-rar mi sento in

f

cres.

f

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Allegro. *f*

love! The hour.... of sor-row's past, and love.... doth smile at last, love smiles at last.....
keit! Ja strah - len wird mir bald der Lie - be Se-lig-keit, o Se-lig-keit.....
cor! Se-re - no il mio de-stin m'accen - na un riso al-fin, spe-me d'a-mor.....

f *f* (To Lydia.)

p And *Was* Spe-

f

p (To Vladimir.) *ad libitum.* *Allegro.* *f* (*aside.*)

Who asks for little, may yet hope for more! Voi - ces whis - per words of love!
Ver-langen Sie auf einmal nicht zu viel! Se - lig - keit er - strah - let mir!
Chi po-co chiede può sperar as-sai! Vo - ci son d'a - mor.... d'a-mor!

ad libitum. *f*

may I hope then?
darf ich hoffen?
-rar che deggio?

f *f*

fz

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(*At close of duet*, LYDIA *exit*. VLADIMIR, *who has conducted* LYDIA *to door* L., *stands a moment gazing after her. The four women enter softly* R.)

NURSIDAH. Come, sisters, we cannot allow our lord and master to take this Christian maiden as a wife. Come, let us scratch out her eyes. (*With a wild screech, run towards door* L.) Ah! Revenge! revenge!

THE THREE OTHERS (*the same*). Revenge! revenge!

VLADIMIR (*receives all four in his arms, surrounded by the wrathful women*). For heaven's sake, ladies, don't come to blows! You are beside yourselves with rage. I comprehend the situation, and sympathize with you.

NURSIDAH. What, Christian maiden! you, too, hate your companion?

VLADIMIR. Hate? Quite the contrary!

NURSIDAH (*jealously*). Perhaps you would like to put yourself in her place.

VLADIMIR. No, upon my honor! Hear me, charming companions. A hundred thousand piastres shall be yours if you help to set us free—her and me.

NURSIDAH (*undertone to* DIONA). A hundred thousand piastres!

DIONA (*the same*). And we would be rid of them both!

VLADIMIR. But it must be soon—this very day. I give you my word of honor as an officer, that you shall receive the money.

NURSIDAH. Your word of honor as an officer?

VLADIMIR. Quite right. The word of honor which an officer over yonder has given to me,—a Russian lieutanant.

NURSIDAH. Whom you love?

VLADIMIR. Unspeakably! He and I are one in body and soul!

NURSIDAH. And he has many women in his harem?

VLADIMIR. Unfortunately he has not. Occidental civilization stupidly forbids a cavalry officer driving such a charming four-in-hand as you before his chariot of life.

ZULEIKA. But what shall we do?

VLLDIMIR. Find us some means of escape. As I have said, a hundred thousand piastres are yours.

NURSIDAH (*in undertone*). You can trust in me: I will save you.

ALL FOUR. You can trust in all of us.

VLADIMIR (*in undertone*). Most glorious!

DIONA. But can we trust in you?

VLADIMIR. Upon my honor!

BESIKA. Honor? You are a woman!

VLADIMIR. Perhaps not so much as you think; and, if it will win your confidence, then, listen! The Princess Lydia is worshipped by a young Russian.

ZULEIKA. And this Russian,—where is he?

VLADIMIR. Not far from here.

ALL. Where? Where?

VLADIMIR. Will you swear to assist him?

ALL. We swear!

VLADIMIR. Well, then! (*He stands* C. *All the women approach him simultaneously.*)

IS IT A MAN?

No. 17. SEXTETT.

MAESTOSO.

VLADIMIR & LYDIA.

VLADIMIR.

Well, then, know that this young Russian is my - self!
Nun denn, so wisst: jener junge Russebin ich selbst!
Ebben! sappiate quel giovano Russo - ie lo son!

They're all half crazed,
Ich mach Effeckt,
Faccio impression,

NURSIDAH & BESIKA.

Ah! a man, a man, is't true?
Ha! Ein Mann, ein Mann, ist's wahr?
Ah! Un uom', un uom', fia ver?

a man, a man, is't
ein Mann, ein Mann, ist's
un uom', un uom', fia

DIONA & SULEIKA.

pp *f* *p*

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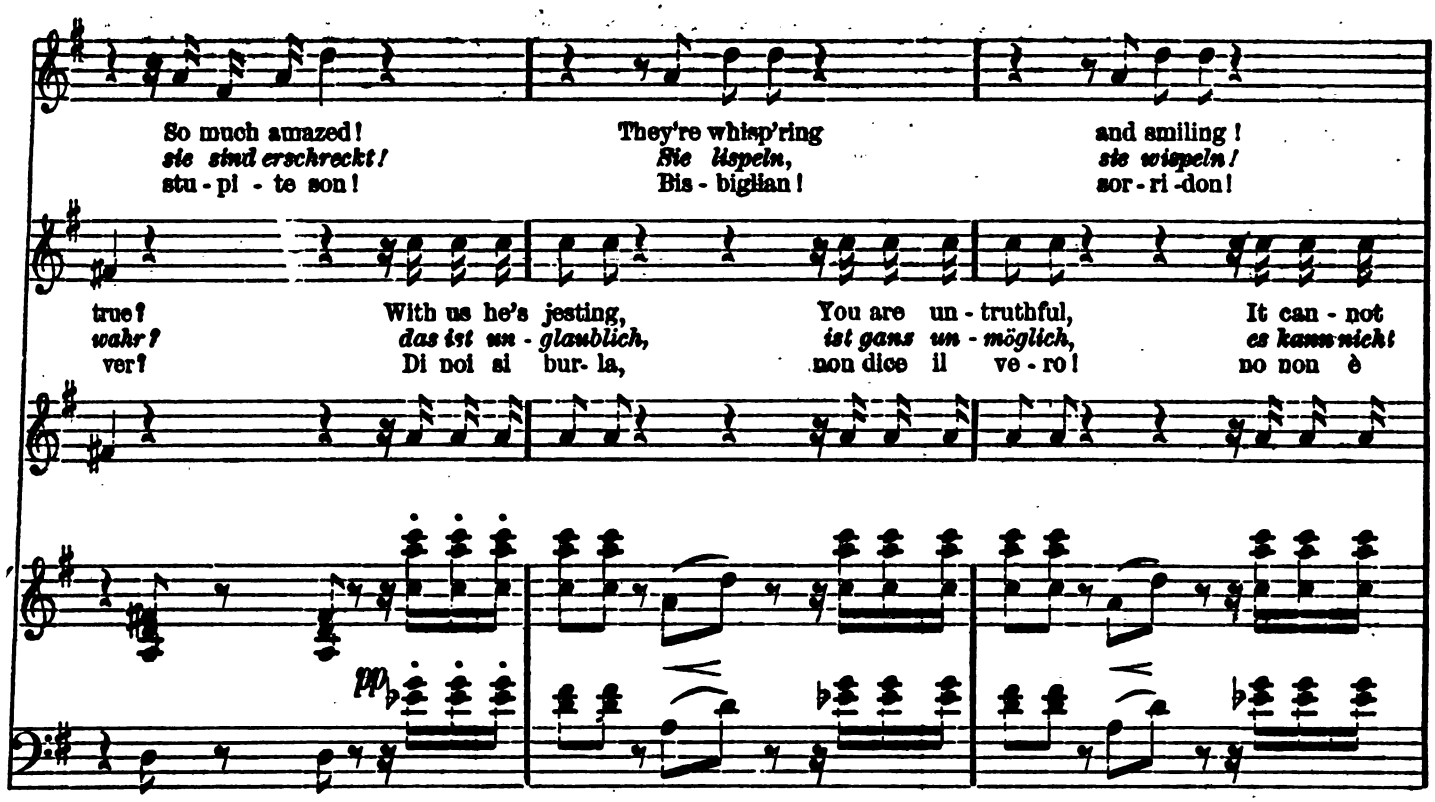

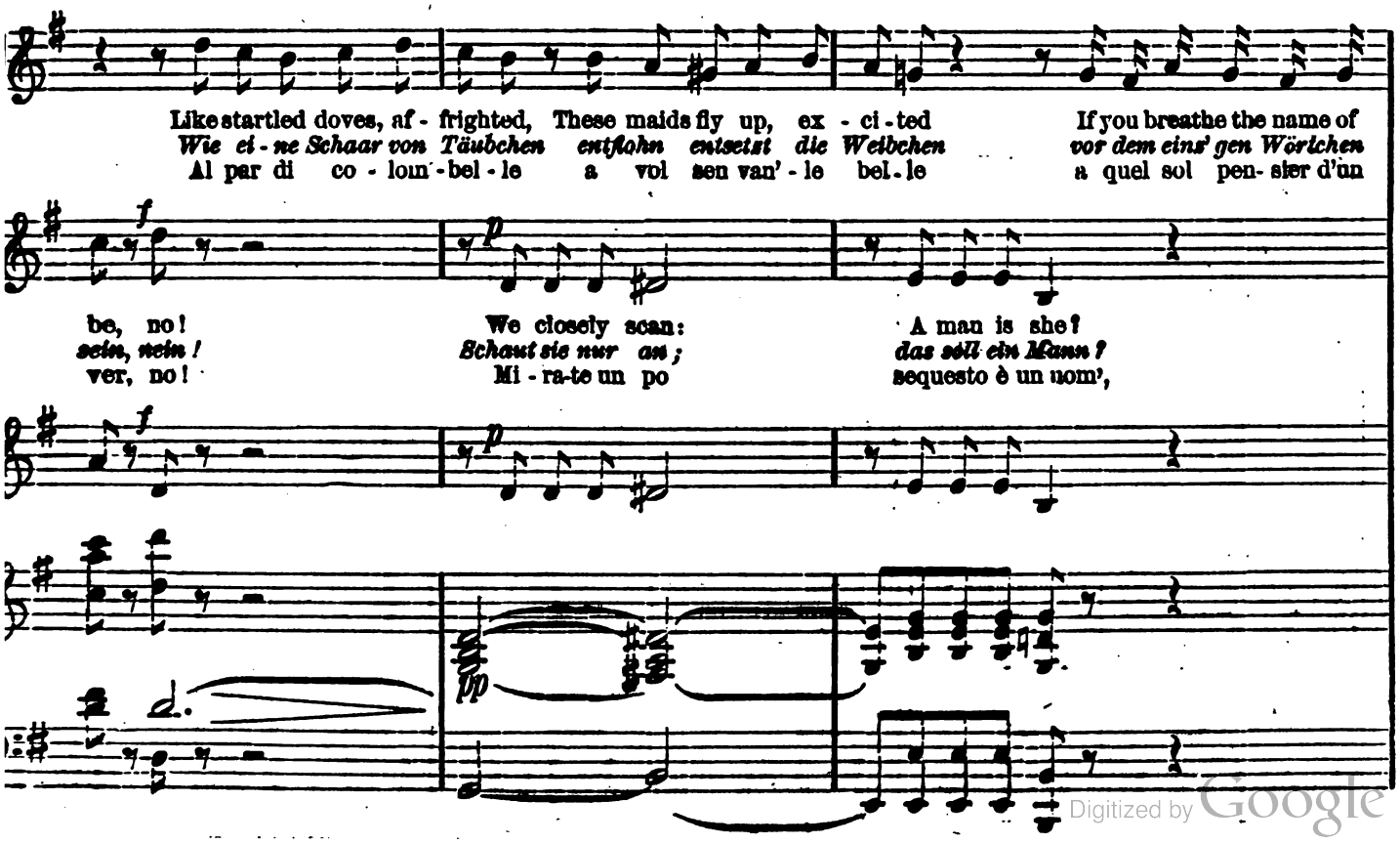

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man, If you on- ly speak of man! They go circling around in their flight, But soon alight, re- cover'd from their
Mann, vor dem eins'gen Wörtchen Mann; doch bald kommen sie wieder heran, Geduld, Geduld, sie rücken wieder
uom', a quel sol pensier d'un uom', pur in bre-ve ri-tor-nano a vol, quel va - go stuol ri - tor-na in breve a

What then are we? No, no!
was sind wir dann? Nein, nein!
che siamo noi? No, no!

Moderato.

fright!
an!
vol!

1. NURSIDAH. Thou a man? it can - not be! Face and form say no, you see,
Du ein Mann? das glaub' ich nicht, Lü - gen straft dich dein Gesicht!
Tu se'un uom' no non può star, ti smentisce il viso, il far!

2. DIONA. Thou a man? no, say not so! 'Twould be falsehood, lies, you know,
Du ein Mann? das kann nicht sein, leh - ret doch der Au - genschein,
Tu se'un uom' no non lo dir, non t'in - fin - ger, non men - tir,

3. ZULEIKA. Thou a man? no 'tis not true! Men could nev - er laugh like you!
Du ein Mann? das ist nicht wahr: solch ein schelmisch Au - gen-paar,
Tu se'un uom' no non è - ver, con quel ri - so lu - sin-ghier?

4. BESIKA. Thou a man? it makes me laugh! Where do men have e'en the half
Du ein Mann? 'sist lä - cher-lich. nie - mals fand bei Männern ich,
Tu se'un uom' da ri - der fa, do - ve mai ve - du - to s'hà

Moderato.

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Ro - sy cheeks, like those you wear — Man ne'er boasted such a pair! Ro - sy cheeks, like those you bear,
Ro - sen - wan - gen so wie die sah bei Männern ich noch nie? Ro - sen - wan - gen so wie die
ro - see go - te quali hai tu non le vanta un uom', mai più! ro - see go - te quali hai tu,
Lit - tle feet, like those you own, Are, thank heav'n, for us a - lone! Lit - tle feet like those you own,
sol - che Ta - ille zierlich schlank gibts bei uns nur, Al - lah Dank! ja nur wir sind zier - lich schlank,
due pie - di - ni come i tuoi grazie al ciel li abbiam sol noi! du pie - di - ni come i tuoi
Mer - ry glance, like that you throw, Eye of man could nev - er show! Mer - ry glance like that you throw,
sol - che Bli - cke lieb - entbrannt ha - ben wir al - lein zur Hand! sol - che Bli - cke lieb - ent - brannt
co - si vis - pe mai non son le pu - pil - le d'un gar - zon! co - si vis - pe le pu - pille
Such a charming mouth as this, With such co - ral lips to kiss! Such a charming mouth as this,
sol - che Lip - pen ro - sig zart oh - ne ei - ne Spur von Bart! sol - che Lip - pen ro - sig zart
in un uom', co - tal bo - cchin con quel la - bro co - ral - lin! con quel la - bro, quel bo - cchin

pp

Piu mosso.

men don't wear, no! Ha, ha, ha, ha, ha, ha, ha, Thou a man? it can - not be!
sah ich nie, nein! Ha, ha, ha, ha, ha, ha, ha, du ein Mann? das glaub' ich nicht,
quali hai tu, no! Ah, ah, ah, ah, ah, ah, ah, tu se'un uom' no non può star,
ours a - lone, yes! Ha, ha, ha, ha, ha, ha, ha, Thou a man? no, say not so!
Al - - lah Dank; ja! Ha, ha, ha, ha, ha, ha, ha, du ein Mann? das kann nicht sein,
ab - - biam noi, si! Ah, ah, ah, ah, ah, ah, ah, tu se'un uom' no non lo dir,
Men ne'er show, no! Ha, ha, ha, ha, ha, ha, ha, Thou a man? no 'tis not true!
ha - - ben wir; ja! Ha, ha, ha, ha, ha, ha, ha, du ein Mann? das ist nicht wahr,
mai non son, no! tu se'un uom' no non è - ver,
made to kiss, no! *Piu mosso.* Thou a man? it makes me laugh!
oh - - ne Bart; ach! du ein Mann? 'sist lä - cher - lich.
co - - ral - lin, no! tu se'un uom' da ri - der fa,

fp

ALL 4.

f

1. 2. 3.

ha, ha, ha, ha, ha, ha, ha, Thou a man? It can - not be!
ha, ha, ha, ha, ha, ha, ha, du ein Mann das glaub ich nicht.
ah, an, ah, ah, ah, ah, ah, tu se'un uom' no non può star!
2d, 3d & 4th verses as above.

f mf

1. 2. 3.

f p

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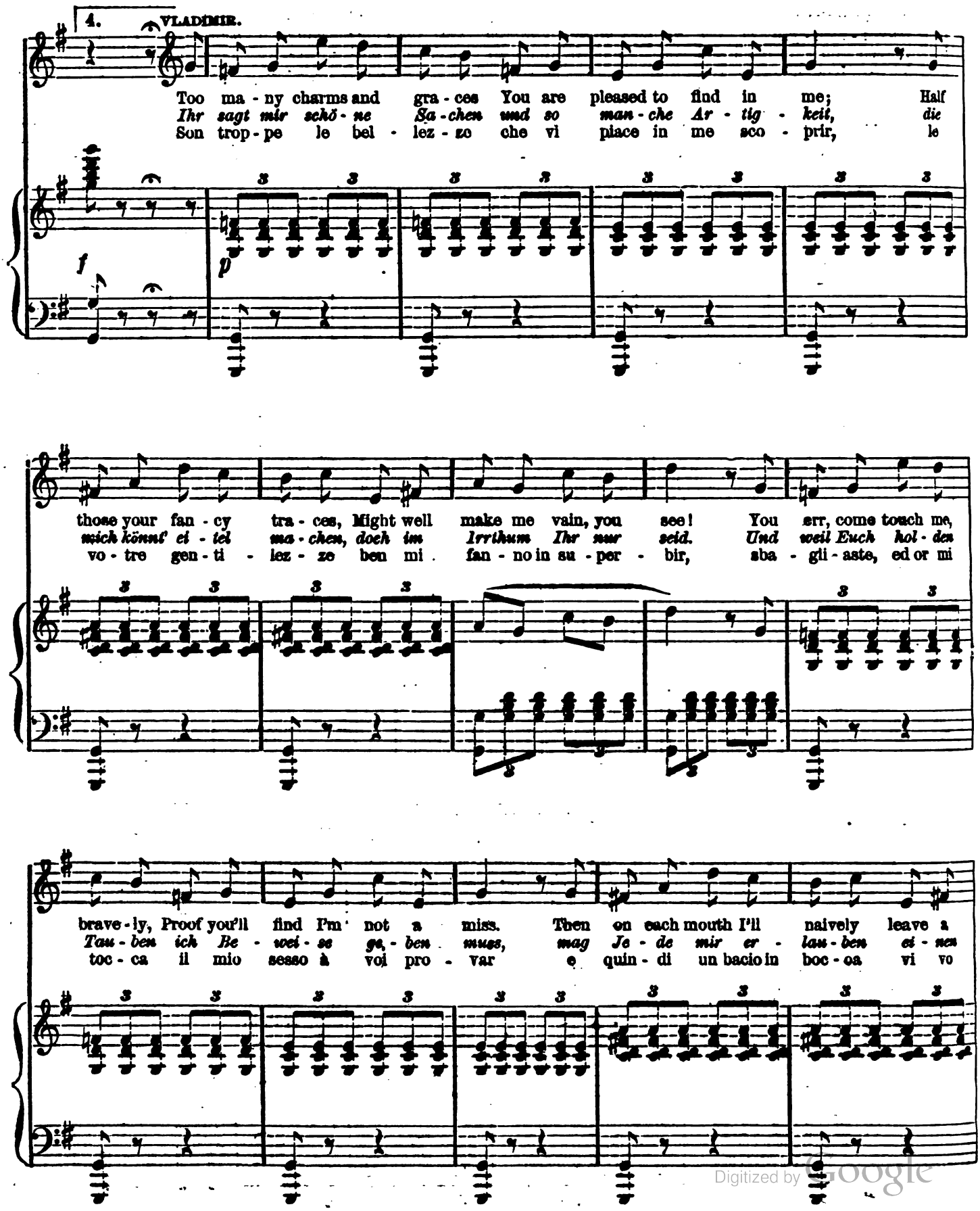

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kiss!
Kuss!
dar!

Ah, yes! a kiss thus of-fered, As a proof of sex may serve; A young man's lips will
Ach ja ein zärt-lich Küsschen ist der si-cher-ste Be-weis; bei Männern sind die
Ah! sì, so-ave un ba-cio può di prova an-cor ser-vir le la-bra d'un gar-

p

swift-ly Send a thrill thro' eve-ry nerve! So, if your lips are not like ice, But like a bright flame
Küs-se gar so süss, so glühend heiss, wenn sie das so ver-steht, und das so ähnlich tref-fen
zo-ne fan-no ardere e fre-mir, se il lab-bro tuo del par ge-lar ne faccia ed av-vam

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burn, That you're a young man, sweet and nice, To doubt no more, we'll learn. Come kiss me now!
kann, dann zweifeln wir nicht län-ger, dass sie wirklich sei ein Mann. Ein Küsschen hier,
par che un garzon-cel tu si-a io non più du-bi-te-rò. Vien-mi ba-ciar,

Come kiss me
Ein Küss-chen
Vien-mi ba-

cres.

Enter LIDIA *dressed in Turkish costume.*

Hold
Hal-tet
Fermao-

without de-lay, The rid-dle's key thou'lt quick-ly show, If thou'rt a man, we soon shall
beweist es mir, es soll sich sei-gen of-fen-bar, ob Eu-er Wort auch wirklich
più non tardar, l'in-do-vi-nel sie spie-ghe-rà, se sei un uom' lo si sa-

now! without de-lay, The rid-dle's key will show, If thou'rt a man or
hier, beweist es mir, es soll sich sei-gen ob auch Al-les wirklich
ciar, più non tar-dar, l'in-do-vi-nel se sei un uom' lo si sa-

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Andantino con moto.

up! ein! là!

(*Angrily.*)

no! I'd like to see What right has she To thus pro - hi - bit This fair ex-
wahr! Das ist nicht schlecht, mit welchem Recht will sie uns weh - ren uns zu be-
prà! E bel - la inver, con qual po - ter la vien proibir - ci or d'i - stru-

Andantino con moto.

f *p* *fp*

LYDIA.

-hib - it That goes, forsooth, To show the truth, Our mouths just missing The proffer'd kissing, Why? Be-
-leh - ren, was schadet's ihr, wenn wirklich wir, um mehr zu wis - sen, uns las - sen küssen! sprecht! Da-
-ir - ci, gl'è per sa - per a fondo il ver, che offriam su - ga - ci la bocca ai ba - ci! Che? Co-

f *fp* *fp* *pp*

-cause I have the right! And he is greedy, quite. Now cease this vain con - tention, About a foolish
- zu hab' ich ein Recht, ein un - an - tast - bar Recht; drum spart eu - er Be - mü - hen, und ei - fert nicht so
de - stodritto io l'ho, ed in - con - teso egli è la gara ces - si al - fi - ne del va - no lu - sin-

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flirt; No kiss - es or ca - resses Must you from me di - vert! I
sehr, in Eu - er Nets ihn sie-hen, gelingt Euch nimmer - mehr! Er
gar, nè vez - zi nè mo - i - ne la pos - so - no ten - tar! In

If true, pray tell us why?
O sprich, wie so, wa-rum?
Davver? oh dì! perche?

allargando il tempo.

try..... to con - ceal, in vain, The flame that with - in me is burn - ing bright; To
ist's..... dem ich mich ge-weiht, für den tief im Her - zen die Flam - men glüh'n, er
van..... ten - ter - ei ce - lar la fiamma che m'ar - de pos - sen - te in sen, a

mf allargando colla voce.

rallent assai.

him I de - vote all the love's sweet pain Of this fond and this on - ly de -
ist mei - ne Welt, mei - ne Se - - lig - keit, ich ge - steh' es ja ich lie - be
lui ogni af - fet - to io vò sa - crar di quest' al - ma mio u - ni - co

cres.

rallent. assai.

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Allegro

-light! Yes, de - vo - ted, I will
ihn! Ja ihn lieb' ich, ihn al-
ben! Sì à lu - i vo sa-

Oh, gen - tle heart, to thee I'll ev - er faithful be, Thou ope - nest Heav'n to me, More, ask I not from
Ich bin ge -liebt von ihr, ja laut bekennt sie's hier, ein won - nig Him-mel-glück gibt mir der Augen-
O cor gen - til, fe - del ognor à te sa - rò, tu mi dis-chiudi il ciel di più bramar non

We clear - ly see, no doubts re-main, From eve - ry claim We set you
Nun ist es klar, wir zwei - feln nicht, denn Bei - den hel - - fen ist uns
E chiaro o - mai niun dub - bio v'ha, noi vi da - rem la li - - ber-

Allegro.

f

Maestoso.

be, No more I ask, or wish from thee, E'er true to thee my heart shall be!.....
lein, ich bin geliebt, geliebt von ihm, o wel - che Wonne, welch' ein Glück!.. .....
crar, di più bramar, bramar non sò, fe - del ognor à te sa - rò!.....

thee, No more I ask, or wish from thee. E'er true to thee my heart shall be!.... .....
blick, ich bin geliebt, geliebt von ihm, o wel - che Wonne, welch' ein Glück!.....
sò, di più bramar, bramar non sò, fe - del ognor a te sa - rò!.....

free, from eve - ry claim we set you free!..... A pledge of
Pflicht, den Bei - den hel - fen ist uns Pflicht!..... Hier nur Ver-
tù, noi vi da - rem la li - ber - tà!..... La de-stra

Maestoso.

f

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Allegro giusto.

To be sung very evenly and softly to the end.

That heav'n have pi - ty, let us now de - mand! When at eve ning
Ihr seid von Gott zum Schutze uns ge - sandt! Abends, wenn vom
Vi manda il ciel ch'eb-be di noi pie - tà! Quando a se - ra

friendship be this right hand! When at eve-ning
söh- nung die Ret-tungshand! Abends, wenn vom
pe - gno s'la d'a - mi - stà! Quando a se - ra

Allegro giusto.

friendly shadows Shroud the skies with their dark veil, Then the work must be accomplished, With strong hearts it
Mi - na - ret der Ruf er - tönt zum Nacht-ge - bet, sei's vollbracht, doch ha- bet Acht, dass nicht Verdacht ver-
svolga il cie - lo d'ombre ami - che fosco un vel, l'opra al - lor si dee com - pir con for - te cor, con

friendly shadows Shroud the skies with their dark veil, Then the work must be accomplished, With strong hearts it
Mi - na - ret der Ruf er - tönt zum Nacht-ge - bet, sei's vollbracht, doch ha- bet Acht, dass nicht Verdacht ver-
svolga il cie - lo d'ombre ami - che fosco un vel, l'opra al - lor si dee com - pir con for - te cor, con

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cannot fail. Keep on guard, with courage steel'd, Be our plans with care conceal'd, So that nothing
her erwacht. Sorgt, dass uns kein Lauscher hört; dann wär un - ser Plan zerstört, und die Flucht ist
fran - co ardir. Ma convien all' er - ta star, il disegno ap - pien ce - lar, che non possa al-

cannot fail. Keep on guard, with courage steel'd, Be our plans with care conceal'd, So that nothing
her erwacht. Sorgt, dass uns kein Lauscher hört; dann wär un - ser Plan zerstört, und die Flucht ist
fran - co ardir. Ma convien all' er - ta star, il disegno ap - pien ce - lar, che nol possa al-

be reveal'd, Ere the day is o'er, Shall freedom smile on us once more. Keep on guard, with courage steel'd, All conceal,
dann verwehrt. Stehet ihr uns bei, so sind wir heut noch Al - le frei. Doch mit Vorsicht und Bedacht leis' und sacht,
cun sventar; si n'ar - ri - de - rà quest' og - gi an - cor la liber - tà, ma convien all' er - ta star, for - te cor,

be reveal'd, Ere the day is o'er, Shall freedom smile on us once more. Keep on guard, with courage steel'd, All conceal,
dann verwehrt. Stehet ihr uns bei, so sind wir heut noch Al - le frei. Doch mit Vorsicht und Bedacht leis' und sacht,
cun sventar; si n'ar - ri - de - rà quest' og - gi an - cor la liber - tà, ma convien all' er - ta star, for - te, cor,

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fz

naught re - veal. Now the work must finish'd be, Ere day is o'er, Shall freedom smile once more!
ha - bet Acht! Wenn Verdacht hier nicht erwacht, so wird's vollbracht und Freiheit bringt die Nacht.
fran - co ardir, l'opra - al - lo - ra dee ries - cir, v'ar - re - che - rà la not - te li - ber - tà!

fz

naught re - veal. Now the work must finish'd be, Ere day is o'er, Shall freedom smile once more!
ha - bet Acht! Wenn Verdacht hier nicht erwacht, so wird's vollbracht und Freiheit bringt die Nacht.
fran - co ardir, l'opra - al - lo - ra dee ries - cir, v'ar - re - che - rà la not - te li - ber - tà! SOLO.

fz *pp* SULEIKA.

With this
Nur den
Questa

pp

pp BESIKA.

key, un - lock the wick - et Of the clois - ter near the thicket. Down the lad - der, soft - ly, mind you, You will
Schlüssel auf - be - wahren, oh - ne ihn gäb es Ge - fah - ren! Durch die Trep - pe in den Kel - ler und dann
chia - ve las - cio schiude del - la chiostra che ci chiude! Per la sca - la giù scen - de - te e in giar-

pp NURSIDAH.

in the gar - den find you! Ea - sy passage then you'll get On the riv - er, fro - zen
vorwärts im - mer schneller. Ue - ber den ge - fror - nen Fluss trägt Euch dann der schnelle
din vi tro - ve - re - te. Fa - cil varco il fiu - me poi vi da - rà coi ge - li

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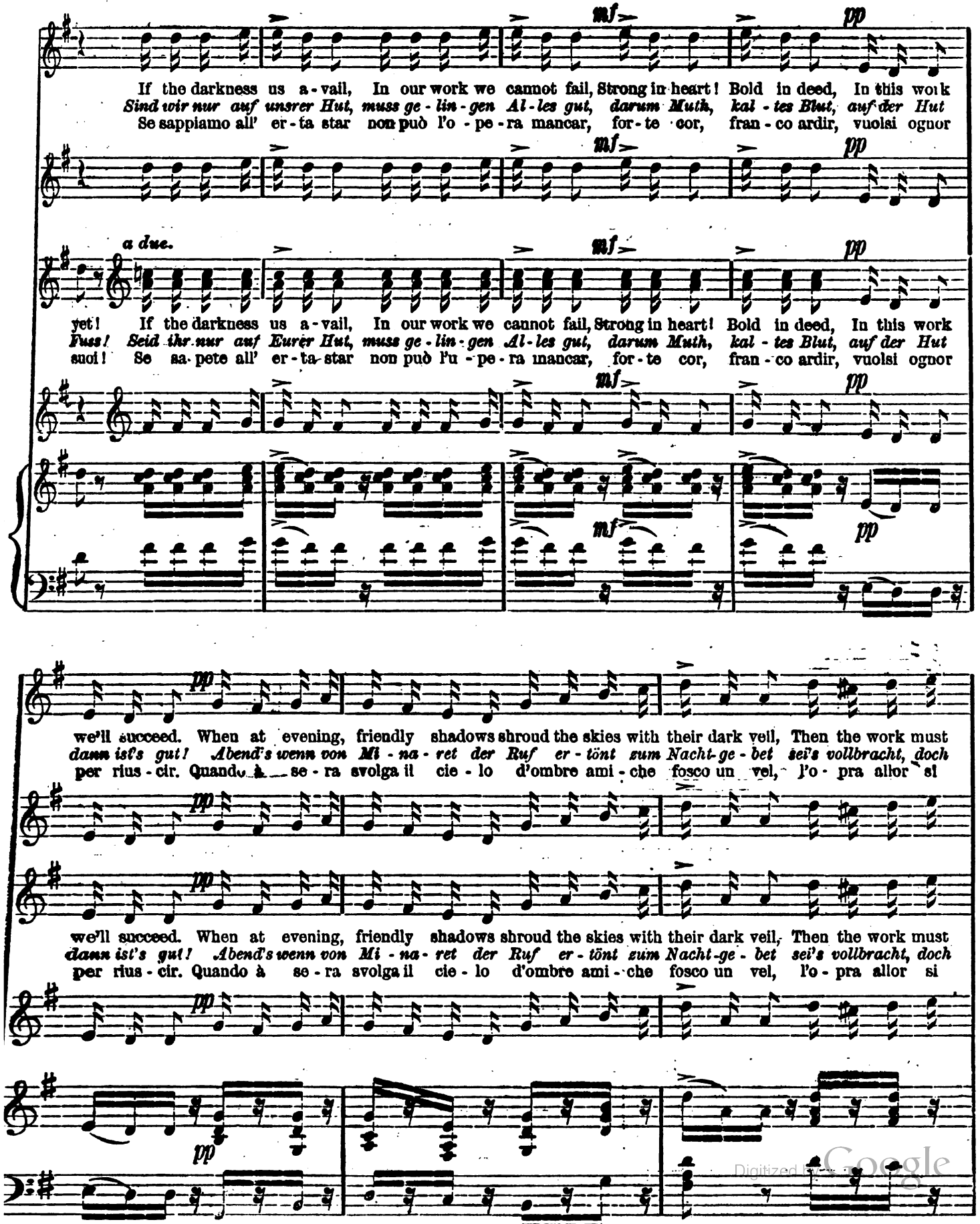

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be ac-complish'd, With strong hearts we can- not fail, Keep on guard, with courage steel'd, Be our plans with
ha - bet Acht, dass nicht Verdacht vor -her erwacht. Sorgt, dass uns kein Lauscher hört, dann wär' un - ser
dee com - pir con for - te cor con fran- co ardir. Ma convien all' er - ta star, il disegno ap-

be accomplish'd, With strong hearts we can- not fail, Keep on guard, with courage steel'd. Be our plans with
ha - bet Acht, dass nicht Verdacht vor -her erwacht. Sorgt, dass Euch kein Lauscher hört, dann wär' Eu - er
dee com - pir con for - te cor con fran- co ardir. Ma convien all' er - ta star, il disegno ap-

care conceal'd, So that nothing be reveal'd. Ere the day is o'er, Shall freedom smile on us once
Plan zerstört, und die Flucht ist dann verwehrt, ste - het ihr uns bei, so sind wir heut' noch Al - le
pien ce - lar, che non possa al - cun sven- tar; si v'ar - ri - de - rà quest' og - gi ancor la li - ber-

care conceal'd, So that nothing be reveal'd. Ere the day is o'er, Shall freedom smile on us once
Plan zerstört, und die Flucht ist dann verwehrt, ja wir stehn' Euch bei, so seid ihr heut' noch Al - le
pien ce - lar, che non possa al - cun sven- tar; si v'ar - ri - de - rà quest' og - gi ancor la li - ber-

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more! Keep on guard, with courage steel'd, Strong in heart, bold in deed, Thus the work will
frei! Doch mit Vor - sicht und Bedacht, leis' und sacht, ha - bet Acht, wenn Ver-dacht hier
tà! Ma con - vien àll' er - ta star, for - te cor, fran - co ardir, l'o - pra al - lo - ra

more! Keep on guard, with courage steel'd, Strong in heart, bold in deed, Thus the work will
frei! Doch mit Vor - sicht und Bedacht, leis' und sacht, ha - bet Acht, wenn Ver-dacht hier
tà! Ma con - vien all' er - ta star, for - te cor, fran - co ardir, l'o - pra al - lo - ra

fz

Poco meno.

pp

sure succeed. Ere day is o'er, Will freedom smile once more! Yes, be - fore day is o'er, Freedom
nicht erwacht, so wird's vollbracht, und Freiheit bringt die Nacht! Heu - te Nacht, sei's vollbracht, still und
dee rie - scir v'ar - re - che - rà la not - te li - ber - tà! Cauti o - gnor, ne da - rà que - sta

sure succeed. Ere day is o'er, Will freedom smile once more! Yes, be - fore day is o'er, Freedom
nicht erwacht, so wird's vollbracht, und Freiheit bringt die Nacht! Heu - te Nacht, sei's vollbracht, still und
dee rie - scir v'ar - re - che - rà la not - te li - ber - tà! Cauti o - gnor, ne da - rá que - sta

pp

pp

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here shall smile once more! Yes, be - fore day is o'er, Freedom here shall smile once more! Ere
lei - se, fein be - dacht, heu - te Nacht sei's voll-bracht, still und lei - se, fein be - dacht, nur
not - te li - ber - tà. Cauti o - gnor ne da - rà que - sta not - te li - ber - tà. All'

here shall smile once more! Yes, be - fore day is o'er, Freedom here shall smile once more! Ere
lei - se, fein be - dacht, heu - te Nacht sei's voll-bracht, still und lei - se, fein be - dacht, nur
not - te li - ber - tà. Cauti o - gnor ne da - rà que - sta not - te li - ber - tà. All'

Andantino con moto.

dimin. *ppp*

day is o'er, We'll smile once more!
still be - dacht bis es voll - bracht.
er - ta star, non può man - car!

ppp

day is o'er, We'll smile once more!
still be - dacht bis es voll - bracht.
er - ta star, non può man - car!

ppp

dimin. *ppp*

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(*After the Sextette, all exit* R. *When the stage is empty,* MUSTAPHA *enters from background, and looks around.*)

MUSTAPHA. Nobody here; so much the better. (*Calls out.*) Bring in the Russian envoys!

(*Two officers enter, leading* JULIAN *and* STEIPANN *blindfolded between them. When they reach the foreground, the bandages are taken from their eyes. The officers exeunt.* MUSTAPHA *stands in background, and looks out at window.*)

JULIAN (*who, like* STEIPANN *looks around in a dazed manner*). Ah! (*saluting*). Salem! aleikum! Have the honor! What? Nobody here?

STEIPANN (*weaponless, otherwise dressed as in first act; carries a bag with him large enough to hold* VLADIMIR'S *uniform*). Ah, MR. JULIAN! there is some kind of Mussulman back there. (*Lays his bag on the floor.*)

JUL. (*salutes several times*). Effendi! salem alefkium! Allah, il Allah! Rahat lekum. (Mustapha *does not move*).

JUL. My supply of Turkish is exhausted. Steipann, suppose you try.

STE. I know only three Turkish words. *Rachi, pillaw,* and *bakshish;* that last meaning a fee. Suppose we try that. (*Bawls out.*) *Bakshish!*

MUSTAPHA (*comes quickly forward with a servile salaam*). Effendi!

JUL. The word "fee" has a wonderful effect in all languages! (*To* Mustapha.) Where is his excellency?

MUSTAPHA. You will soon be permitted to sun yourself in his presence.

JUL. And may I be permitted to ask in whose presence I am sunning myself at present?

MUS. I am Mustapha, guardian of the harem.

JUL. O fortunate man! So the care of the many better halves of his excellency is entrusted to you?

MUS. (*shakes his head negatively*). Evett! Yes!

VLADIMIR (*enters* R., *now dressed in Turkish costume*). His voice! It is he, with Steipann! Julian, my dear old boy! how are you? (*They embrace.*)

STE. (*aside*). Holy Petrovitch! the lieutenant!

MUS. (*swinging his whip*). Allah kerim! Apart, apart! March in there, bold girl! or—

STE. Beg pardon! but, my dear Kislar aga!—

MUS. Silence, Giaour! It would cost me my head if his excellency should learn that the sanctity of his harem had been violated.

JUL. (*presses a coin into his hand; leads him aside. In undertone.*) Hush! Make no fuss about it. She is my sweetheart.

MUS. I understand.

VLA. (*takes him aside. In undertone*). Don't make any fuss about it: I am his sister.

MUS. Impossible!

STE. (*as* VLADIMIR *and* JUL. *embrace once more, takes* MUS. *aside. In undertone*). Let up, a little, Moslem: she is his wife. [*Gives him money*].

MUS. (*astonished*). Allah kerim! His sister, his sweetheart, and the mother of his children! Oh, these Muscovites!

VLA. (*in undertone to* JUL.). You come with ransom for Lydia and me. Hold Mustapha's attention for a moment: I want to speak a word with Steipann. (*Calls.*) Steipann!

STE. Lieutenant!—fairest Fatinitza, I meant to say.

JUL. (*approaches* Mustapha, *takes him by the arm*). We will leave them by themselves a moment, Effendi. He is her long-lost father!

MUS. *Allah bilier!* What relations!

JUL. *speaks with him in undertone, and conducts him to back-ground.*)

VLADIMIR (*has been with* STEIPANN *at background, where they have spoken animatedly together, and shown him the key secretly. In undertone*). Here is the key.

STE. I understand, lieutenant! [*Takes the key and points to the bag*]. I thought I would bring your uniform along, in case you wanted it.

MUS. (*listens*). Allah kerim! The pasha is coming! Away, maiden! away to your chamber!

VLA. (*embraces* JUL. *In undertone*). I have told Steipann everything. Now, try to send him back to our camp as soon as possible.

MUS. (*flourishing his whip*). Away, or we are lost!

JUL. (*embraces* STE. *In undertone*). Now, take care and be vigilant.

MUSTAPHA (*tears* VLADIMIR *away and shoves him towards the door*). Off with you now, or we shall lose our heads!

VLADIMIR *exit with bag, which* STEIPANN *flings after him.* IZZET PASHA *appears in background,* C.)

MUSTAPHA (*going to meet him—makes salaam*). The Russian envoys, your highness! (JUL. *makes a deep bow.* STE. *salutes.*)

IZZET (*nods condescendingly*). Kosh geldin! you are welcome! (*To* MUSTAPHA, *without turning his head*). Mustapha!

MUSTAPHA. Effendim?

IZZET (*as before*). Coffee! tobacco!

MUSTAPHA (*makes salaam, and, stepping backwards, calls,* R.). Kafédshi! Chibudshi! (*Three negro boys bearing coffee, and three with long Turkish pipes, hurry in,* R.)

IZZET (*offers* JULIAN *the place of honor, and shows* STEIPANN *to a divan lower down and near* JULIAN. *He seats himself at* JULIAN'S *side, crossing his legs in Turkish style, which the others awkwardly attempt to imitate. With dignity, to* JULIAN). You have come, O stranger, to offer me a ransom for one of my prisoners.

JUL. For both of them, your highness.

IZZET. Then you will be disappointed. I shall retain the charming Lydia for myself. As for the other, she is nothing to me.

JUL. (*aside.*) So much the more to the general.

IZZET. I will return her—in exchange for money, of course. Now, what do you offer for Fatinitza?

JUL. (*coolly, as if computing.*) Ahem!

MUSTAPHA (*steals to* IZZET, *whispers quickly*). Your highness, she is his wife.

IZZET (*aside, rubs his chin slowly and proudly*). Then I will press him.

JUL. (*smoking*). Well, your highness, I think a thousand roubles is plenty for her.

IZZET (*protesting*). Oh, she is worth five times that sum!

JUL. Five thousand roubles? Your highness must be jesting! I will give two thousand.

IZZET (*cold-blooded*). Four thousand: those are bottom figures!

JUL. (*calmly smoking*). Then I guess we'll let you keep her, and welcome, your highness.

IZZET (*with vexation*). Allah, il Allah! I keep your wife?

JUL. She has a lot of faults: her greatest is a total lack of womanly qualities. (IZZET *rises,* JULIAN *and* STEIPANN *the same. The slaves take the pipes and withdraw.*)

IZZET. In spite of that she will cost you thirty-five hundred. But I will give up Lydia at no price. Her *Kismét* willed that she should fall to me, and she shall never have cause to regret it.

JUL. Kismét?

IZZET. Yes, *Kismét,*—Mussulman for *fate.*

JUL. Ah, I understand.

IZZET. We go it blind on Kismét.

JUL. Well then, will your highness allow me to despatch this good man [*indicating* STEIPANN] with a letter to Count Kantchukoff, whom I must inform of your inexorable will?

IZZET. You may. (*Calls as before.*) Mustapha!

MUSTAPHA (*comes forward*). Effendim?

IZZET (*in undertone*). Have this man conducted with bandaged eyes as far as the river.

MUSTAPHA. And the other?

IZZET. Remains my guest.

JUL. (*writes. In undertone.*) Now, Steipann, tell the general six thousand men are not enough: we need twenty thousand.

STE. All right, sir. (MUSTAPHA *blindfolds him, and leads him away.*)

IZZET. Until the return of the Muscovite, O stranger! you shall partake of Izzet Pasha's hospitality. (*Claps his hands.*)

SERVANT (*enters* R.) Effendim?

IZZET. Champagne! (*Exit servant.*)

JUL. (*aside*). Three claps of the hand mean Champagne in Turkish. I must make a note of that! (*Aloud.*) I had an idea that wine was forbidden to Mussulmans.

IZZET. Champagne is no wine.

JUL. O Veuve Cliquot! could you only hear that?

(*Two servants bring two pails of ice with champagne-bottles, and also two very handsome beer schooners; place the whole on very low tables before the two.*)

JUL. What is champagne, then, if it is not wine?

IZZET. Yellow soda-water.

JUL. (*looks wonderingly at the size of the glasses, and says*). Schooners! (*Drinks*) *Very* good!

IZZET (*drinks, grows merrier*). And if it were wine I wouldn't care a fig. I am a reform Turk! (*Drinks.*) Haha! reform is a good word! How do you like it, stranger?

JUL. First-class, your highness; but I will no longer remain a stranger to you. I am Julian Hardy, an American journalist.

IZZET (*drinks*). Aha! an Effendi—who—

JUL. (*drinks and pours for both*). Who knows, sees, hears, and listens to everything; puts it on paper; ventilates every question.

IZZET (*drinks*). A paper ventilator! Aha!

JUL. (*merrily*). You've said it, pasha!

IZZET. Well, and are you going to ventilate me?

JUL. The article is already in my head.—"Izzet Pasha, or the Practical Reform Turk."

IZZET. Very good! Here's to you, Hardy Effendi!

JUL. (*touches glasses with him*). The same to you, old boy! You're a trump of a Pasha! You're making heaven of earth! What splendid champagne! What an enchanting existence! And this *Kismét,* this delightful *Kismét!*

IZZET. Yes, Kismét,—neck or nothing!

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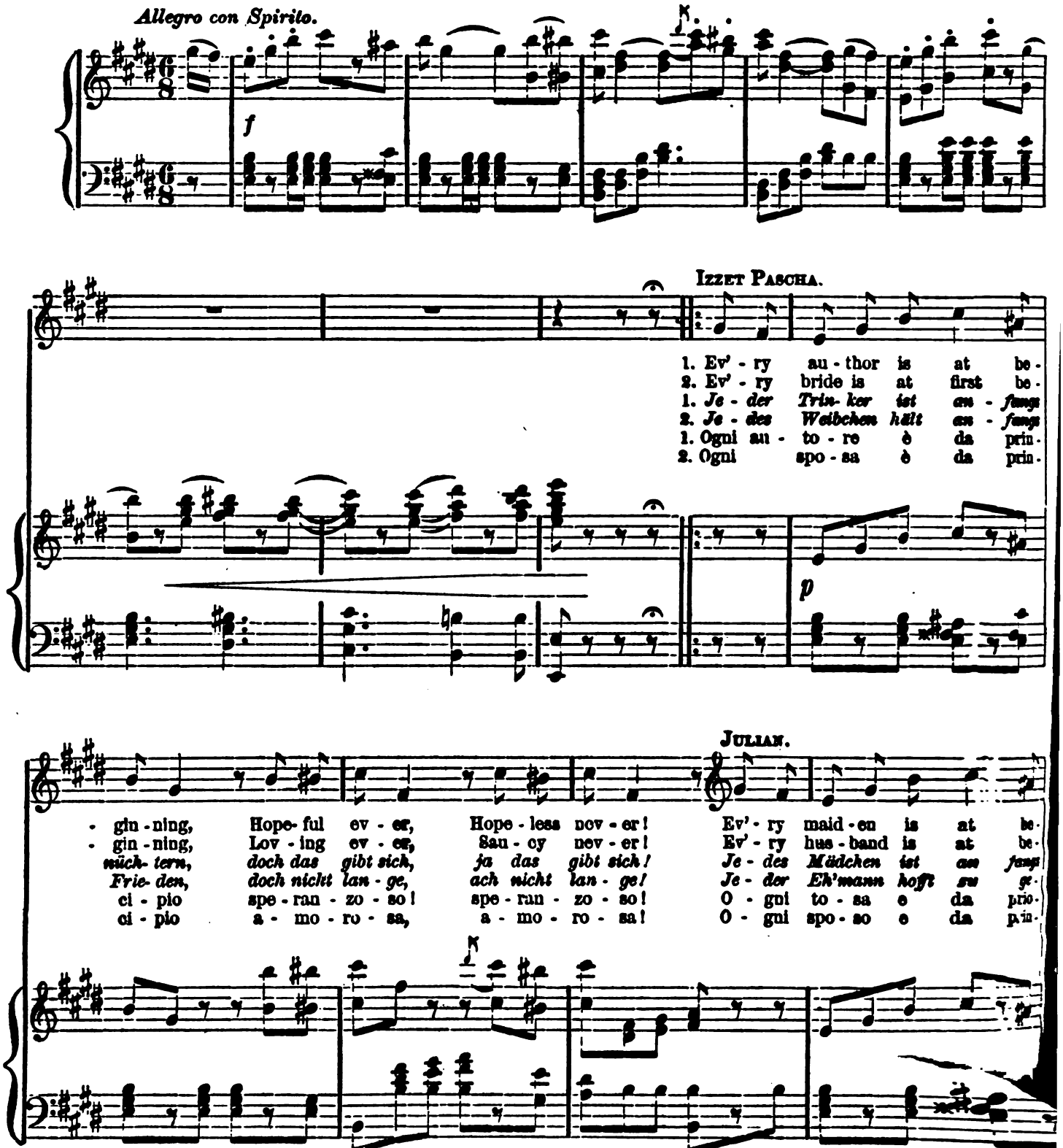
EVERY AUTHOR IS AT BEGINNING.

No. 18. KISMET DUET.

Allegro con Spirito.


Izzet Pascha.
1. Ev' - ry au - thor is at be - gin - ning, Hope - ful ev - er, Hope - less nev - er!
2. Ev' - ry bride is at first be - gin - ning, Lov - ing ev - er, Sau - cy nev - er!
1. *Je - der Trin - ker ist an - fangs nüch - tern, doch das gibt sich, ja das gibt sich!*
2. *Je - des Weibchen hält an - fangs Frie - den, doch nicht lan - ge, ach nicht lan - ge!*
1. Ogni au - to - re è da prin - ci - pio spe - ran - zo - so! spe - ran - zo - so!
2. Ogni spo - sa è da prin - ci - pio a - mo - ro - sa, a - mo - ro - sa!
Julian.
Ev' - ry maid - en is at be - gin - ning, Hope - ful ev - er, Hope - less nev - er!
Ev' - ry hus - band is at be - gin - ning, Lov - ing ev - er, Sau - cy nev - er!
Je - des Mädchen ist an fangs nüch - tern, doch das gibt sich, ja das gibt sich!
Je - der Eh'mann hofft zu ge - Frie - den, doch nicht lan - ge, ach nicht lan - ge!
O - gni to - sa e da prio - ci - pio spe - ran - zo - so! spe - ran - zo - so!
O - gni spo - so e da prin - ci - pio a - mo - ro - sa, a - mo - ro - sa!

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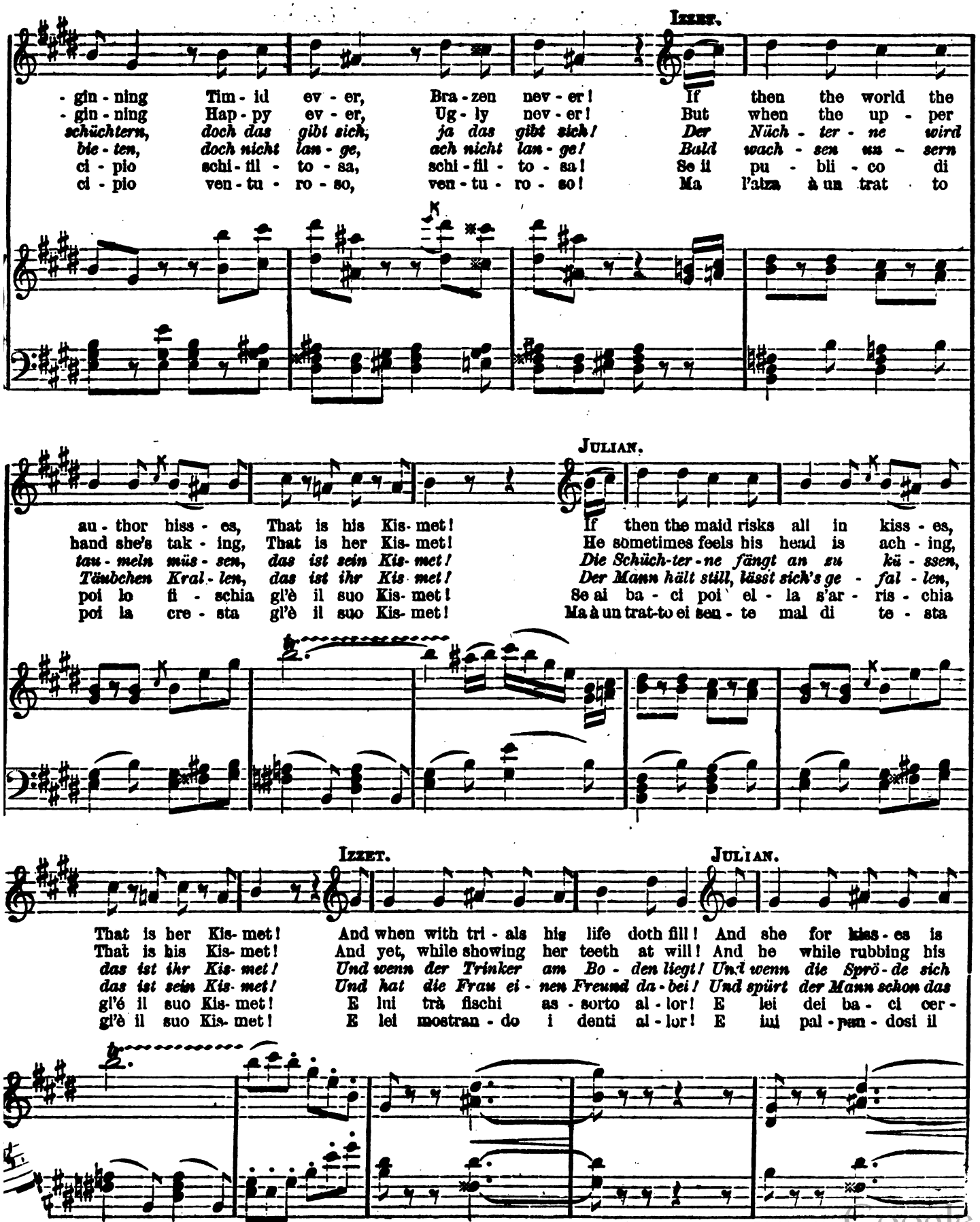

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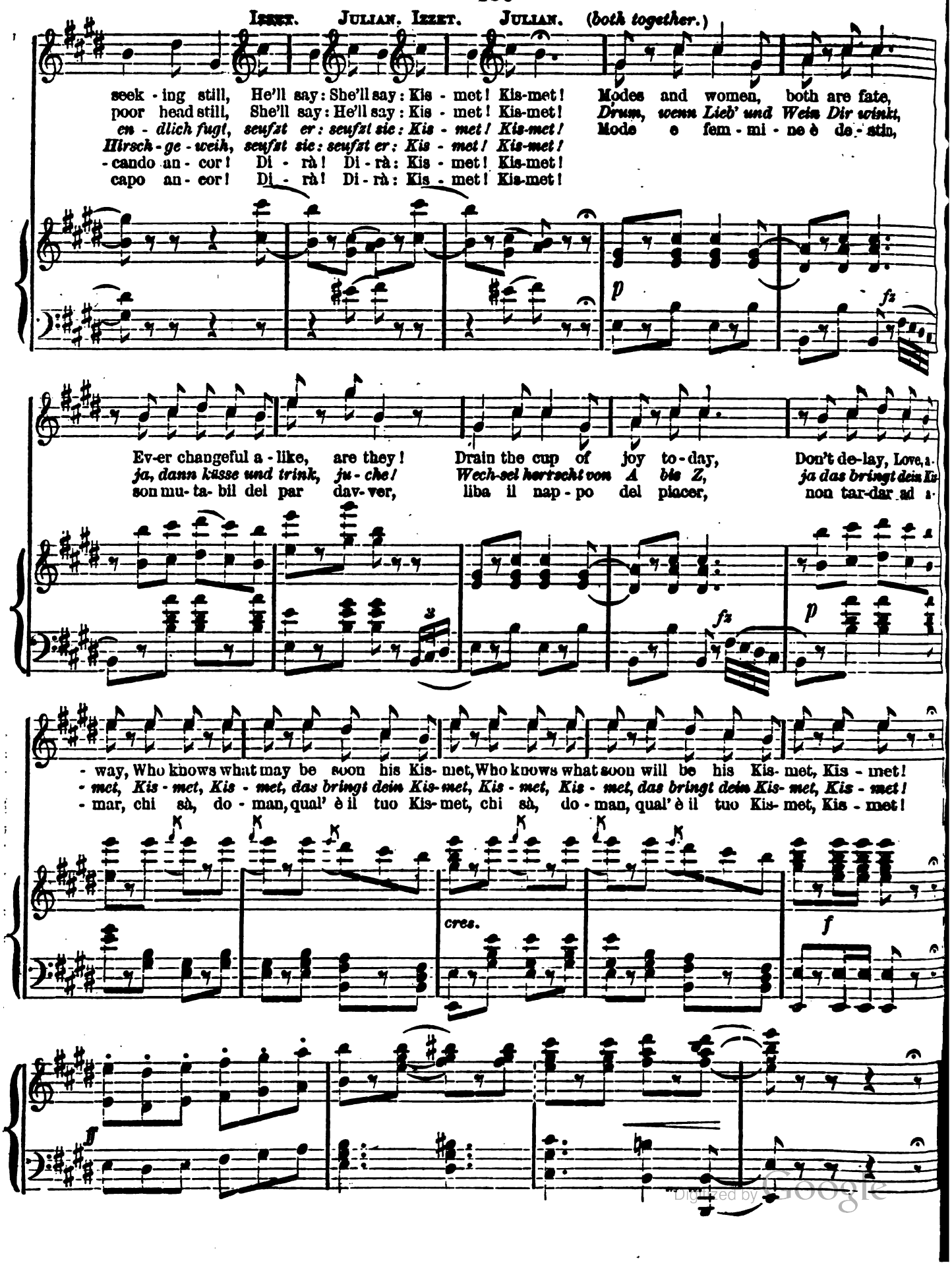

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ULIAN. Oh, what a pity, Pasha, that the Koran forbids you to show me your harem!

IZZET (*who has got very jolly*). The Koran forbids nothing of the sort!

ULIAN. What! Really?

IZZET. Haha! No, of course not! (*Merrier*) We Moslems made the rule ourselves.

ULIAN. Well, if that is so, brother Pasha, then—you know—just give me an introduction to your wives.

IZZET. Yok! yok! That wouldn't do.

ULIAN. Only think what a chance it is to make you famous! When I sling off an article, "Izzet Pasha's Harem, the Practical Reform Turk"—

IZZET (*with a pleased grin*). Haha! That wouldn't be bad.

ULIAN. I will call you the finest *connoisseur* of feminine beauty.

IZZET (*as before*). That's just what I am—you bet!

ULIAN. I will describe the charms of each wife in the most enthusiastic and poetical style.

IZZET. That *would* be fame. It will be a good advertisement,—give me a chance to sell the whole four of them. The women are about as good as new! So you shall see them, brother.

JULIAN. That's right! Trot 'em out, old boy!

IZZET (*has gone to door* R., *turns around, somewhat unsteady on his legs and in his speech*). But simply *look* at them. Remember, now, simply *look* at them!

JULIAN. I understand. In our exhibitions it always says, "Please, do not handle the goods."

IZZET (*very jolly*). Yes, that's what I meant! (*Claps his hands three times.*)

MUSTAPHA (*enters*). Effendi?

IZZET. The women!

(MUSTAPHA *takes a set of four bells, each of a different tone, which he sounds during the following.*)

IZZET (*to* JULIAN). Now you shall see how a wise wife knows the sound of her own bell. (*At the first bell* NURSIDAH *appears, at the second,* DIONA, &c. *All are concealed in veils and sheets.*)

JULIAN. By Jove! they are trained like dogs in a circus!

BELL SO SILVERY.

No. 19. BELL SEXTETTE.

Allegretto Moderato.

(Bells on the stage.)

fp *fp* *fp* *fp*

NURSIDAH.

Bell so silv' - ry, thy sweet ring - ing On us calls to be near at hand;
Sil - ber - glöck - chen ru - fen hel - le hier zur Stel - le des Ha - rems Frau'n;
Ar - gen - ti - no campa - ni - no qui ne ap - pel - la col suo te - nor,

p dolce assai.

JULIAN.

And each fair one is spring - ing To o - bey our Ba - shaw's new command. Thus veil'd, they
und wir fol - gen gar schnel - le, was es Neu - es soll ge - ben zu schaw'n. Welch sanft' - rer
già sen vien ogni an - cel - la pronta al cen - no del dol - ce si - gnor! Co - sì ve -

p *pp*

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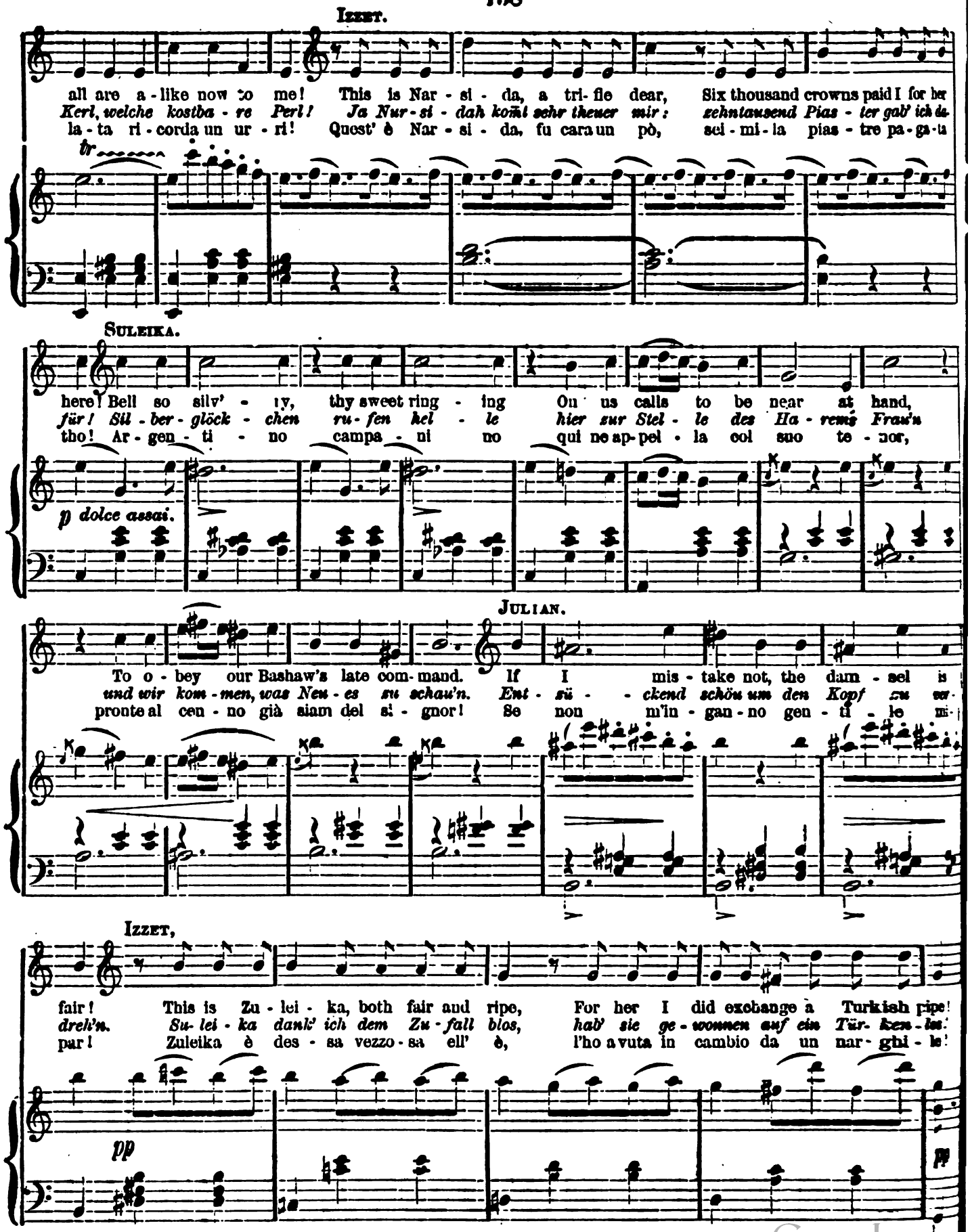

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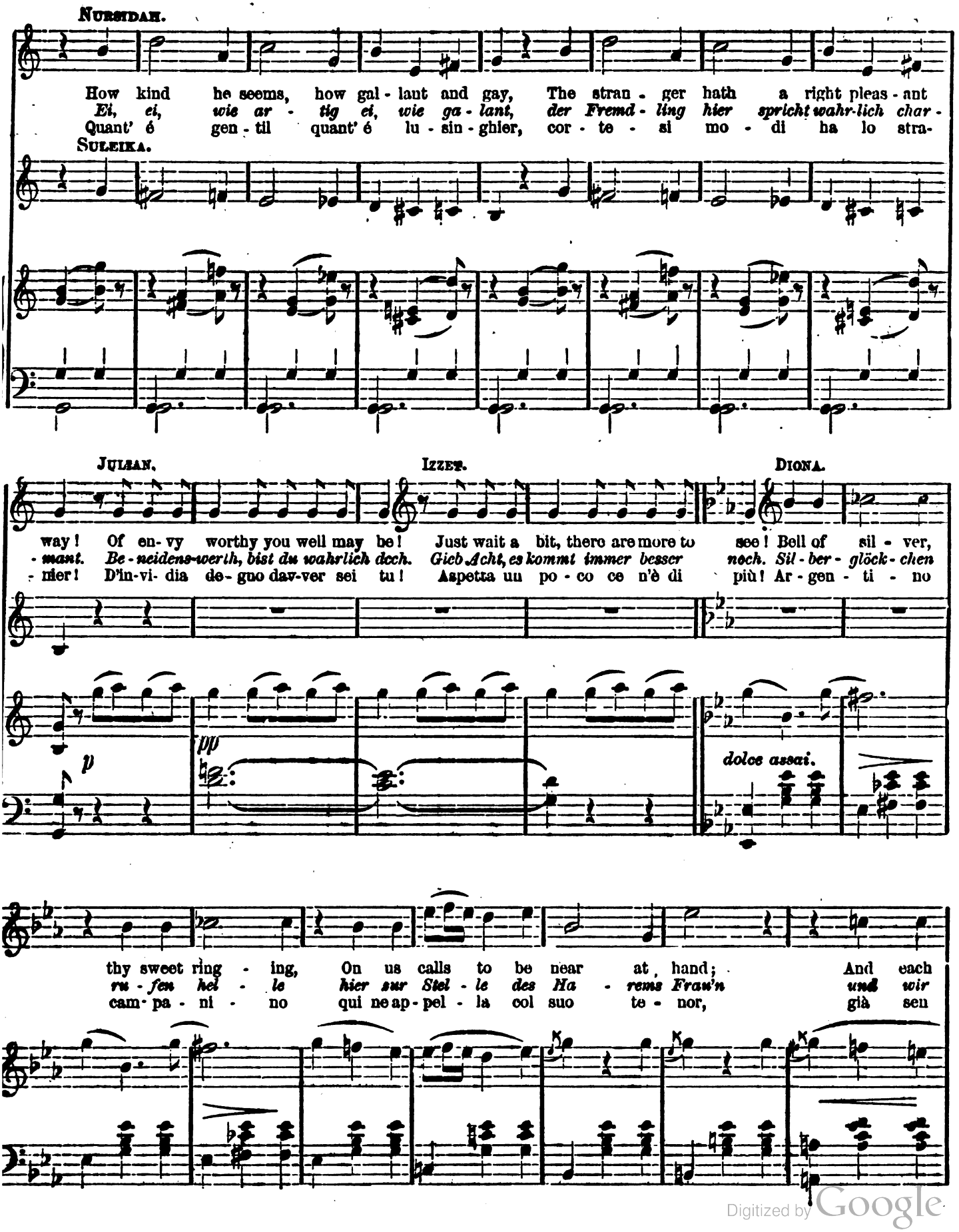

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JULIAN.

fair one is spring - ing to o - bey our Ba-shaw's high com-mand. I seem to wander, and
fol- gen gar schnel - le, was es Neu - es soll ge - ben zu schau'n. Charmant, charmant, reizend
vien ogni an - cel - la pronta al cen - no del dol - ce si - gnor! Mi par so - gnar, de - li -

tr *tr*

pp

IZZET.

gaze in a dream! This is Di - o - na! to me of worth, She came to hon - or my day of
schön in - tres - sant. Das ist Di - o - na, mir sehr viel werth, sie ward zum Na - menstag mir ver -
ra - re mi par! Ve - di Di - o - na, io vin - ta l'hò lo scorso an - no al do - mi -

pp

BESIKA.

birth! Silver bell - voice, thy sweet ring - ing On us calls to be near at hand;
ehrt. Silber - glöck - chen ru - fen hel - le hier zur Stel - le des Ha - rems Frau'n
nò! Ar - gen - ti - no campa - ni - no quì ne ap - pel - la col suo te - nor,

dolce assai.

JULIAN.

To o - bey our Bas - haw's high command! A pi - quante set, In faith, is this quar -
und wir kom - men, was Neues, zu schau'n. Wie hold, wie nett, welch' ein rei - zend Quar -
pronte al cen - no già siam del si - gnor! Pic - cante egl' è tal quar - tetto in mia

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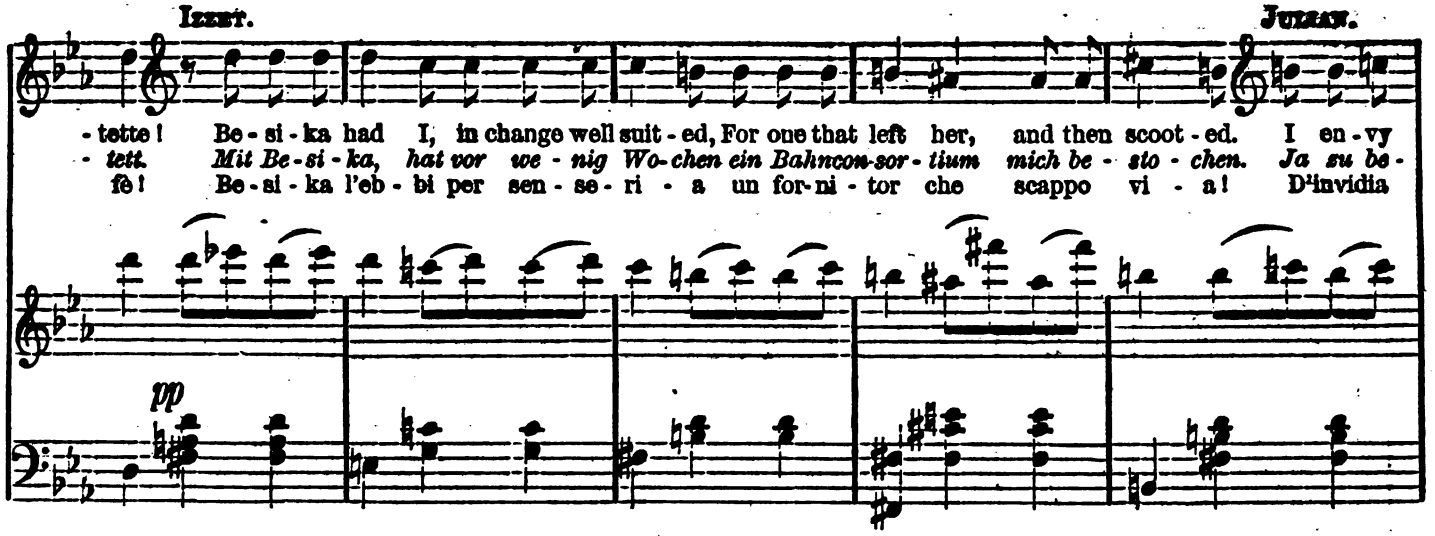

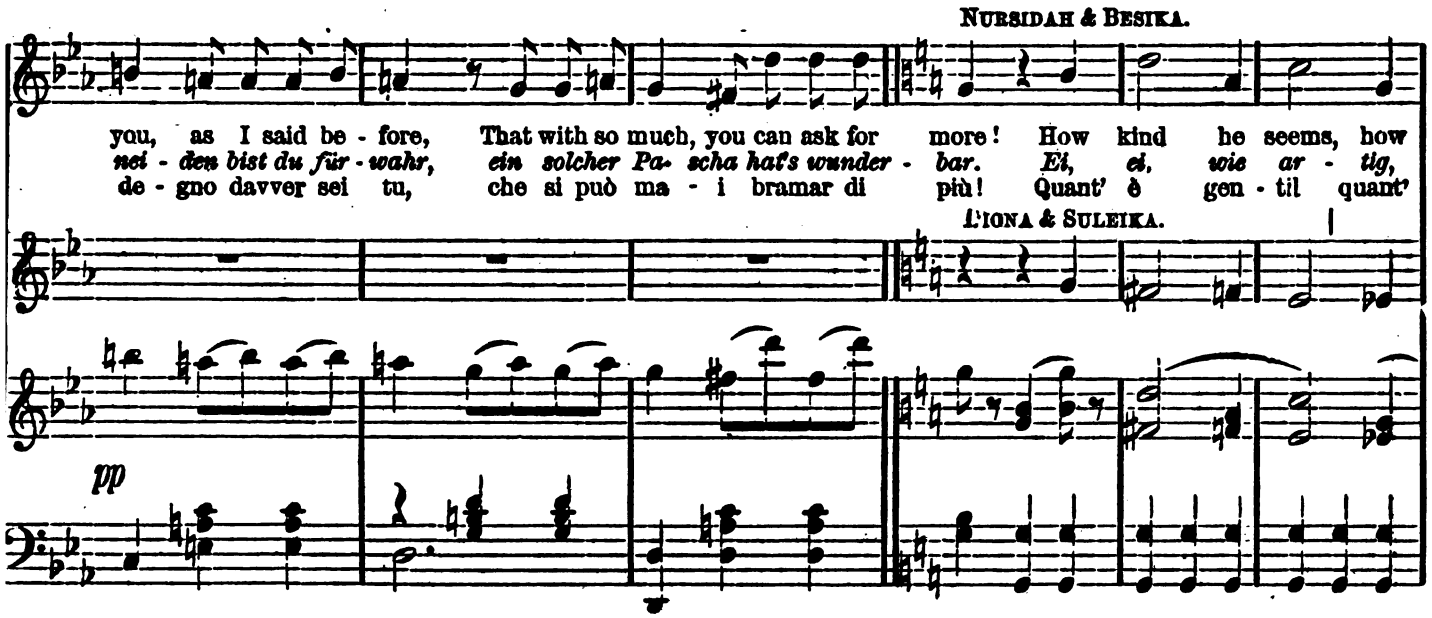

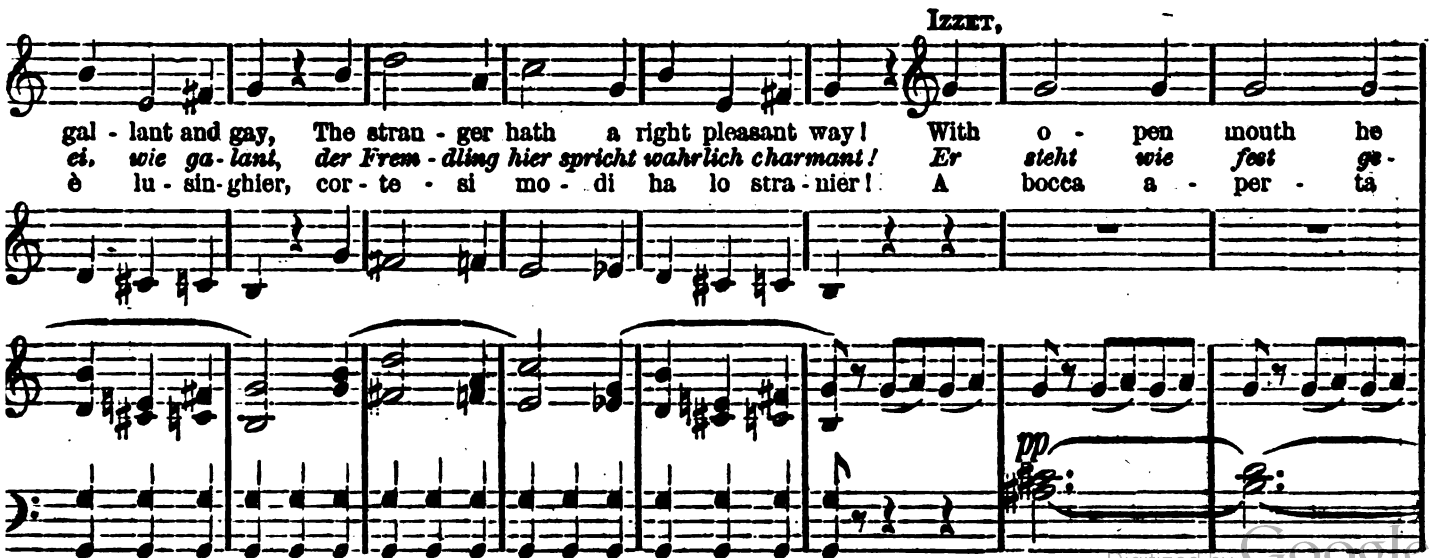

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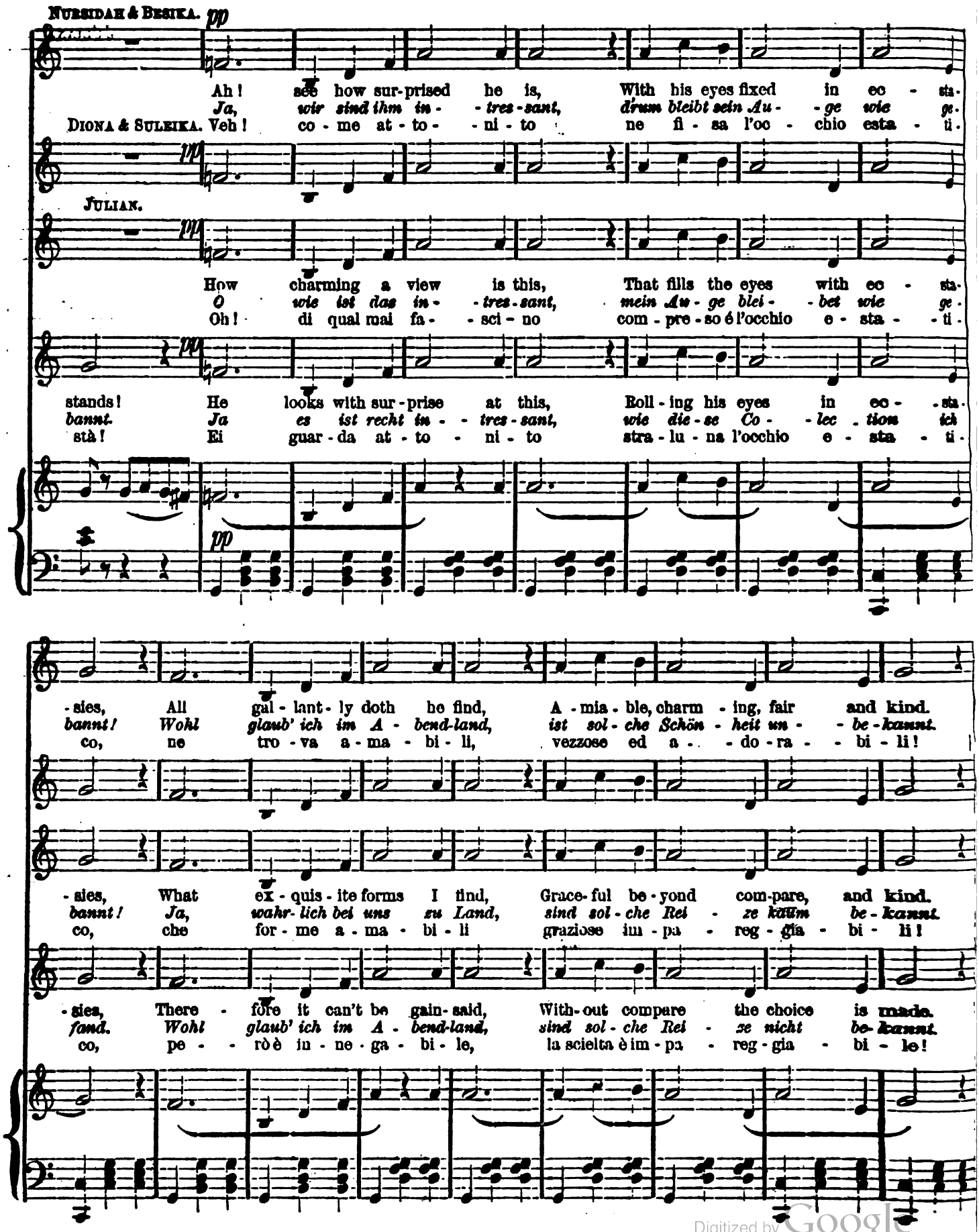

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Al - lah! Al - lah! Leave us not, stranger, now, for the war!
Al - lah! Al - lah! blie - be der Fremdling doch lang noch da!
Al - lah! Al - lah! oh! non par - tir - ti stra - nier di quà!

Al - lah! Al - lah! I'd like, most certain, to be Ba - shaw!
Al - lah! Al - lah! gern wärd ich sei - ber ein Tür - ke da!
Al - lah! Al - lah! es - ser io pu - re vor - rei pa - scia!

Al - lah! Al - lah! All these fair beauties my treas - ures are!
Al - lah! Al - lah! mir blüh'n al - lein die - se Blu - men da!
Al - lah! Al - lah! son re - ba mi - a que - ste bel - tà!

fp *pp* *fp* *pp*

IZZET,

He the press makes his pro - fes - sion, Ev' - ry thing knowing, Sees all that's
Die - ser Herr ist von der Pres - se, da - rum stu - dirt er, und kri - ti -
Jl si - gnor è gior - na - li - sta, ei dee sa - pe - re, e dee ve -

fz *pp*

go - ing, Of views, as art - ist gives ex - pres - sion, Wisdom e'er showing, Judgment be-
sirt er nur in der Le - se - welt In - tres - se, gans un - per - sön - lich, sehr kalt ge-
de - re, le cose ei guar - da sol da ar - ti - sta da inten - di - to - re, co - nos - ci -

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- stowing! I would have him see you all, Rise, and let your
wöhnlich. Und so mag es denn ge - scheh'n lasst euch oh - ne
to - re! Vo - glio far - via lui ve - der, sù, las - cia - tell

fp *fp* *pp*

veils down fall!
Schlei - er seh'n!
vel ca - der!

JULIAN.

Ah!
Ha!

fp *p*

NURSIDAH, BESIKA, DIONA & SULEIKA.

pp

Ah! see how sur-prised he is, With his eyes fixed in ec - sta - sies.
Ach! wir sind ihm in - - tres - sant, drum bleibt sein Au - - ge wie ge - bannt.
Veh! co - me at - to - - ni - to ne fi - sa l'oc - chio esta - ti - co,

pp

JULIAN. How charming a view is this, Fill . ing the eyes with ec - sta - sies.
O wie ist das in - - tres - sant, mein Au - ge blei - - bet wie ge - bannt.
Oh! di qual mai fa - - sci - no com - pre - so é l'oc - chio esta - - ti - co,

IZZET. Ah! what says he? Like a stat - ue he
He? da schaut er! Ja er bleibt wie g
He? che di - ci? U - na sta - tua è

CHORUS OF SLAVES.

p

Ah! looks he sur - prised at this, Fixed are his eyes in ec - - sta - sies.
Das scheint ihm sehr in - - tres - sant, drum bleibt sein Au - ge wie ge - bannt.
Veh! co - me at - to - ni - to le fi - sa l'oc - chio es - ta - ti - co,

p

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All, gal - lant - ly doth he find, A - mia - ble, charm - ing, fair and kind.
Wohl glaub' ich im A - bend-land, ist sol - che Schön - heit un - - be - kannt.
ne tro - va a - ma - bi - li, vezzose ed a - - do - ra - - bi - li!

What ex - quis - ite forms I find, Grace - ful be - yond com - pare, and kind.
ja, wahr - lich im A - bend-land, sind sol - che Rei - ze kaum be - kannt.
che vi - si a - ma - bi - li che for - me im - pa - reg - gia - bi - li,

stands! Ha! how seems it? Have you gazed yet e -
bannt. He? da spitzt er! das gibt's hier nur zu
par! He? ti pa - re? non si stanca a guar -

Well! ne'er can it be gain - said, With judgment good the choice is made.
Wohl glaub' ich im A - bend - land ist sol - che Schön - heit un - be - kannt.
le tro - va a - ma - bi - li vezzose ed a - do - ra - bi - li,

p

mf

Al - lah! Al - lah! Leave us not, stranger, now, for the war!
Al - lah! Al - lah! blie - be der Fremdling doch lang noch da!
Al - lah! Al - lah! oh! non par - tir - ti stra - nier di quà!

mf

Al - lah! Al - lah! I'd like, most certain, to be Ba - shaw!
Al - lah! Al - lah! gern wär' ich sel - ber ein Tür - ke da!
Al - lah! Al - lah! es - ser io pu - re vor - rei pas - cià!

- nough? They're charming? Eh? they please you? Of rar - est types they are all, in - deed! Dost
Land. Was sagst du? He was meinst du? Aeb' ich nicht Pracht - e - xem - pla - re da? Ihr
dar! Son bel - le? veh? ti piaccion? Son ti - pi ra - ri in ve - ri - tà! A -

mf

Al - lah! Al - lah! Leave us not, stranger, now, for the war!
Al - lah! Al - lah! Ähn - li - ches er wohl noch nie - mals sah!
Al - lah! Al - lah! oh non par - tir - ti stra - nier di quà!

fz *pp* *fz* *p* *mf* *p*

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f *shakes her head negatively.)*

Yes, yes, yes, yes, yes.
Ja, ja, ja, ja, ja!
Sì, sì, sì, sì sì!

JULIAN.

Would kisses from
Doch denkt And're
Ma i ba-ci d'un

love me a-lone? Come speak out, is it true?
liebt ja nur mich, sagt es frei, hab' ich Recht?
ma-te-me sol? di-te sù, non è ver?

They af-firm it!
Sie be-ja-hen!
Esse af-ferman!

fp *p*

f *(nods affirmatively.)* *(shakes her head.)*

No, no, no, no, no! Yes, yes!
Nein, nein, nein, nein, nein! *Ja, ja!*
No, no, no, no, no! Sì, sì!

oth-ers give pleasure to you?
küssen, wär auch nicht so schlecht?
al-tro fan pu-re pia-cer?

Vir-tue is active?
Ihr liebt die Tugend?
Virtù v'è ac-cet-ta?

And men at-
Doch auch die
El'uom v'al

They de-ny it!
Sie ver-neinen!
Es-se ne-gan!

fp *mf* *f*

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(nodding.) (shakes her head.) (nods.) f

No, no! Yes, yes! No, no! It a case is..
Nein, nein! ja, ja, nein, nein! Wenn uns An - ge..
No, no! Sì, sì! No, no! Se u-na co - sa..

- tractive? You like flir - tation? Mis - ti - fi - cation? Ah! woman's the same still wher-
Jugend? das Ko- ket - ti- ren? Auch das Ver-führen? O e - wi - ger Wi-derspruch
letta? Il ci - vet - ta - re? E'l in - tri - ga - re? La donna pur sempre l'e-

p

Say a yes
Ni - cken nein,
Dir un sì

f mf f f ff f

not a - miss, We re - fuse, but the no, still means yes, If the oth - - er
-neh - mes nah schütteln wir mit dem Kopf; das heisst: Ja; was be - denk - lich
ne gra - dì, la ne- ghiam ma il ne - gar vuol dir sì, l'al - tra poi ne

ev - er you go, She winks to you, yes, While she says to you, no, The diff'rence between them, a -
der Wei - be - lein, sie ni - cken be - ja - hend und sa - gen doch nein, im A - bend - land ist es gans
guale re - stò, se ac - cenna di sì, el - la di - ce di no, al - tro - ve la sto - ria del

for no, A no for yes, With us
statt ja, das ist ihm neu, doch das
per nò, un nò per sì, tra noi

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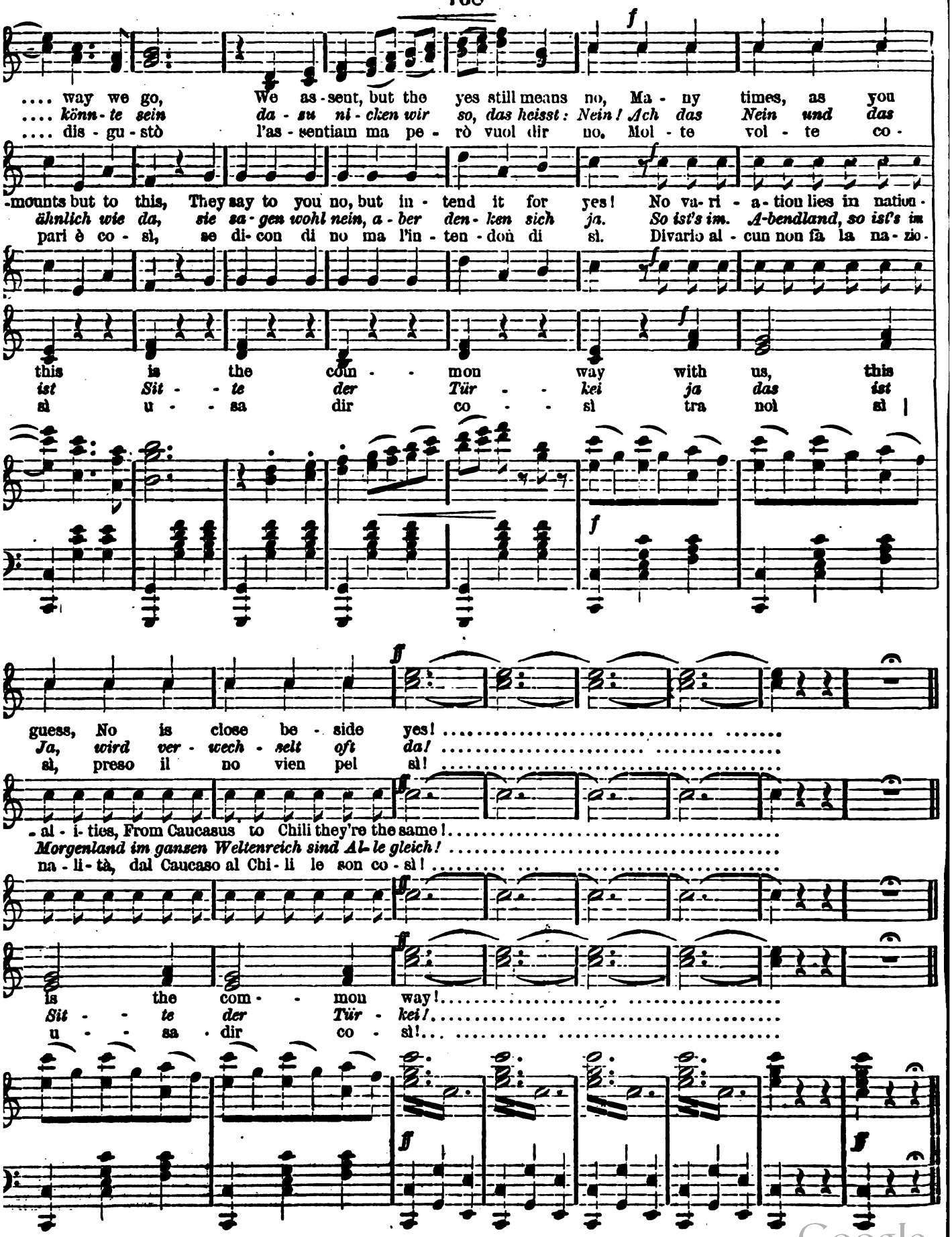

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JULIAN (*aside*). 'Tis almost time for our friends to come.

(MUSTAPHA *opens the doors.* LYDIA *enters, attended by slaves. At the same time slaves, servants, and guards enter from other side. The slaves arrange divans, upon which all seat themselves in Turkish fashion. Several high cushions for* JULIAN, IZZET, *and* LYDIA. *A curtain is let down at the background, behind which the shadow pantomime* (*Karagois*) *is prepared. All this during characteristic music, time of a march. The spectators sit and lie before the Karagois, with backs to audience. After all have entered, the march music is continued, and accompanies the following.*

IZZET. Now for the *Karagois.*

JULIAN. What is that? if I may ask.

IZZET. Karagois is a shadow play, the comedy of the Moslem.

JULIAN. Aha! By Jove, I breath freer! What luck! What splendid material for descriptive writing!

LYDIA (*undertone to* JULIAN). Let us pray that the plan of our friends may succeed.

JULIAN (*the same*). It is almost time for them. Has Vladimir told you all, princess?

LYDIA. He has. But now we must be silent.

IZZET (*aloud*). Where is Marsaldshi?

MARSALDSHI (*reader of the story to the play*). Here, exalted sir!

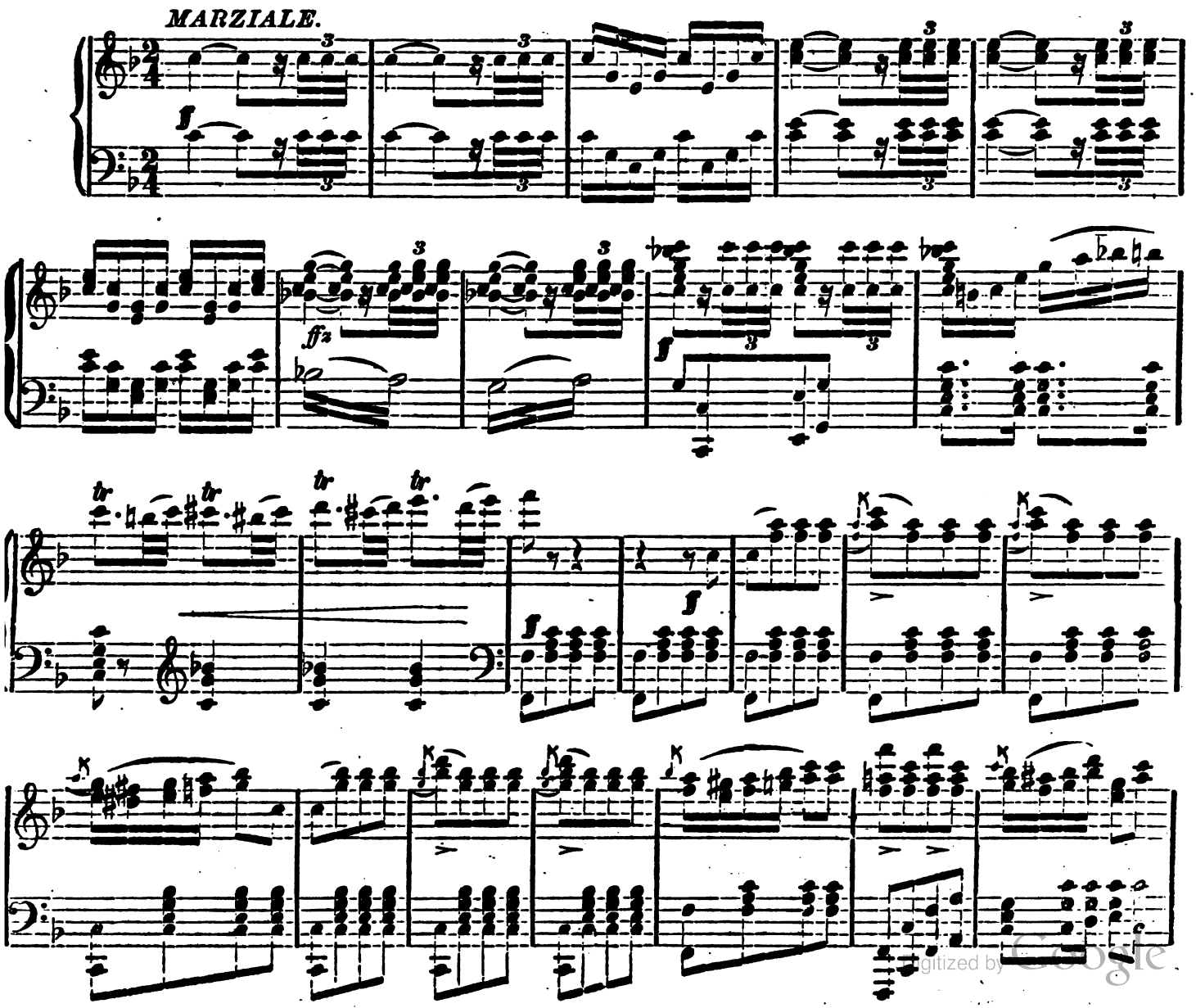
IZZET. Begin!

(*The stage is darkened in front. The curtains in background are opened, revealing a white sheet stretched so as to show the shadows behind.*

Note.—For the Karagois good pantomimists are demanded, who must be animated and expressive in gesture. The make-ups must be characteristic. *The old woman, Jussuf,* and the *menagerie attendant* should carry large artificial heads, with very sharp features, the most of the action being in profile. *Jussuf,* for instance, must wag his beard, the menagerie keeper have very long ears, *&c.* At the close, *Steipanu* and *Kantchukof* must be seen alone on the raised stage. The foreground cannot be made too dark, nor the illumination for the shadow play too bright. The *Marsaldshi* stands n. of the mimic stage on a raised platform. A negro boy kneels before her, with an open book, which he illuminates with a paper lantern, and from which she recites.

THE KARAGOIS. TURKISH SHADOW PLAY.

No. 20. FINALE 2.



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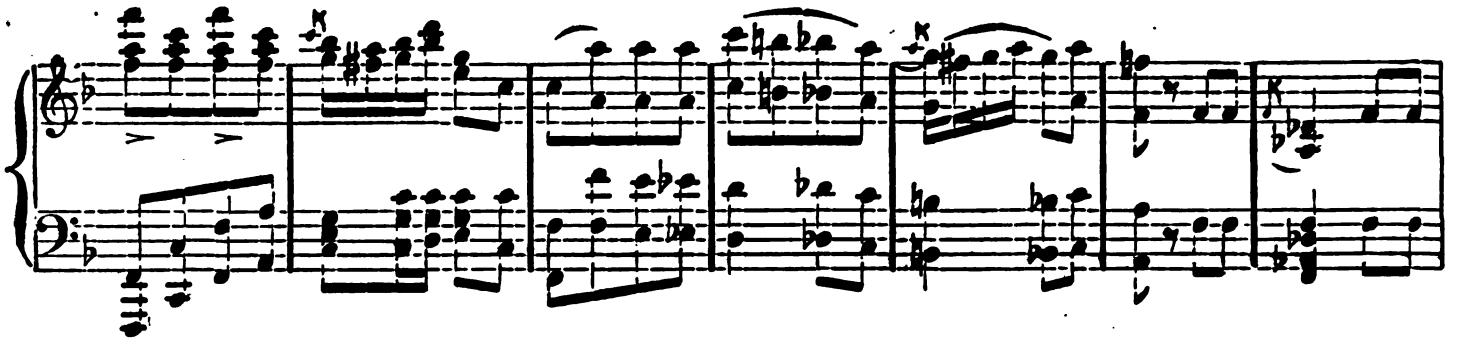
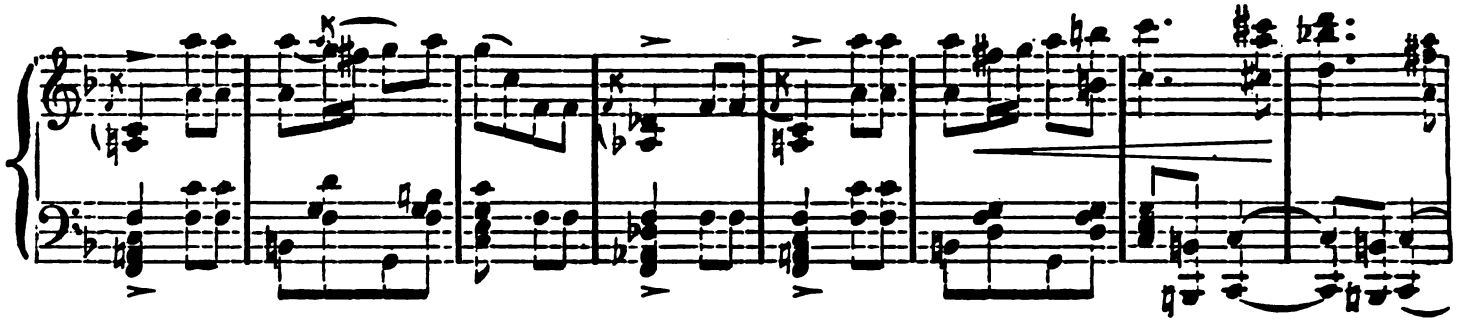
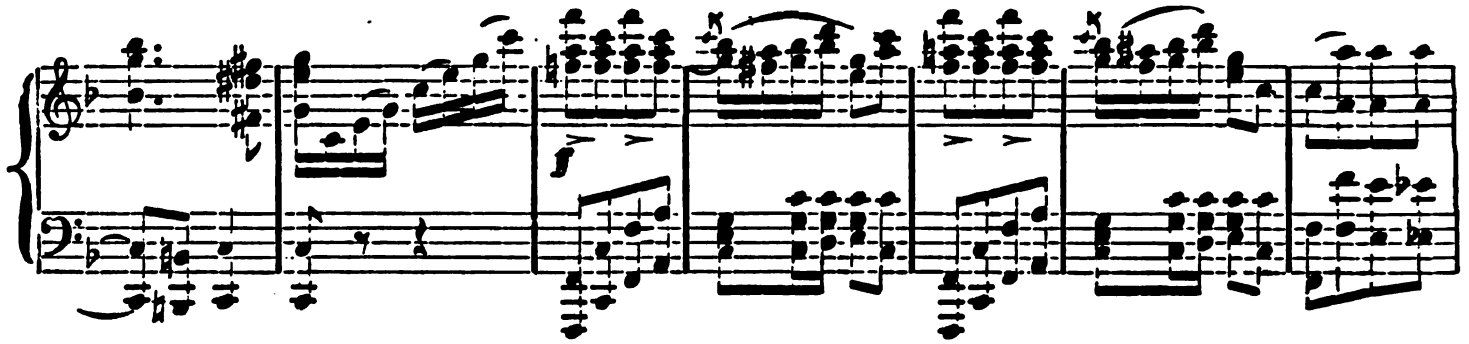
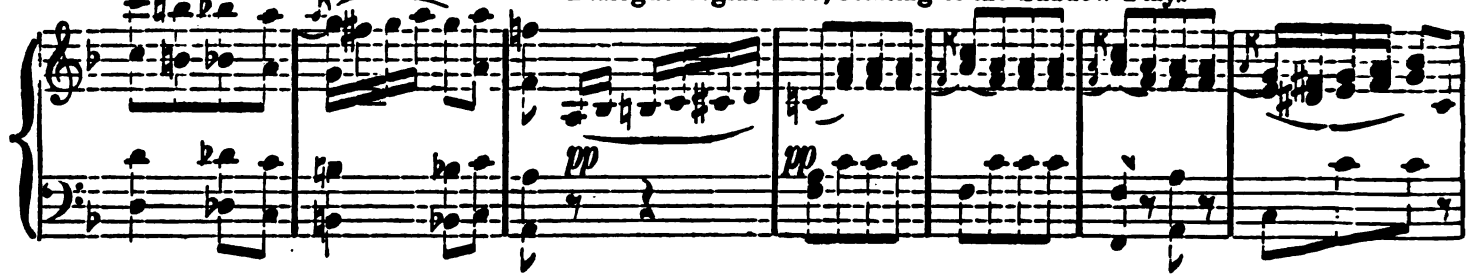
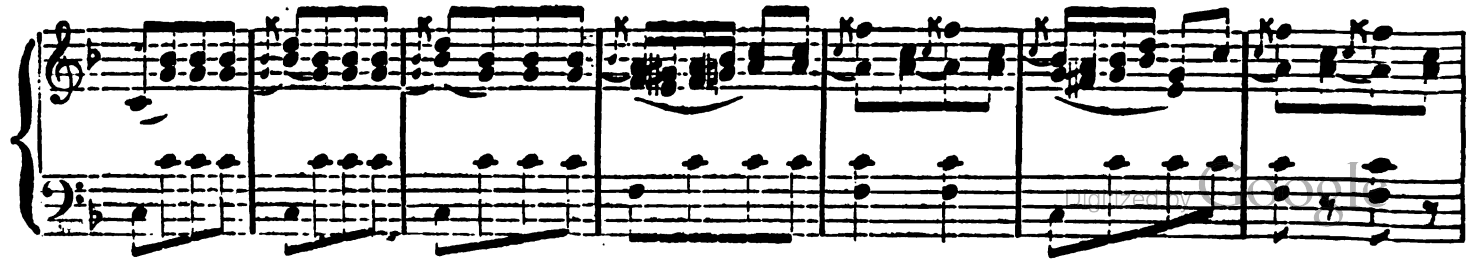






Dialogue begins here, relating to the Shadow Play.





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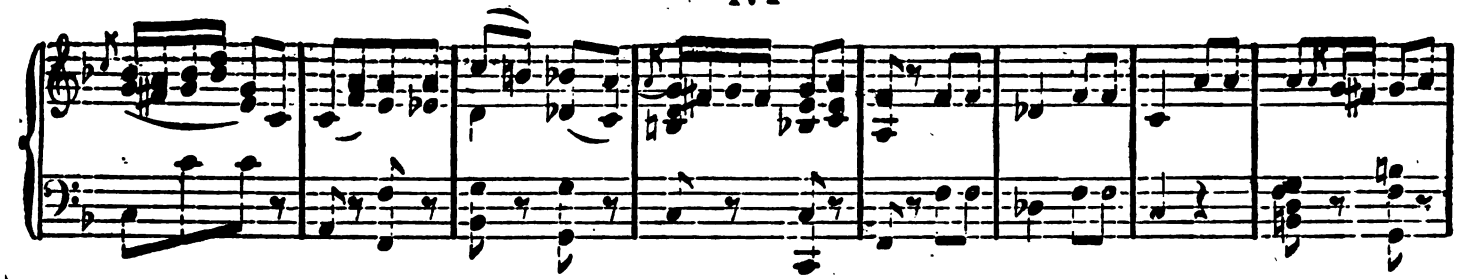
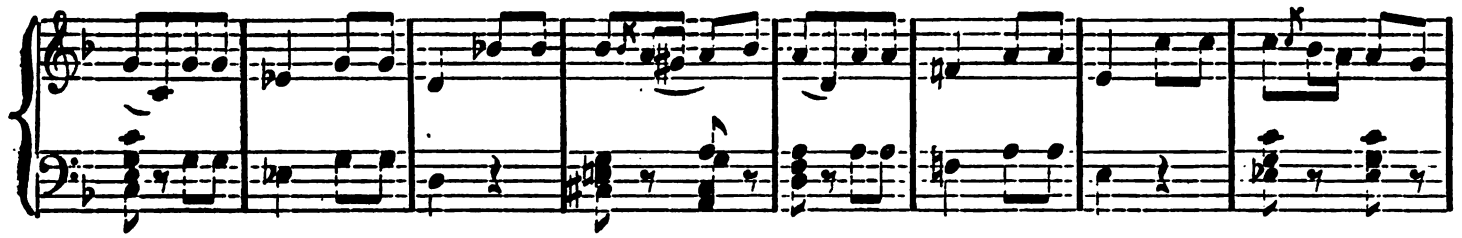
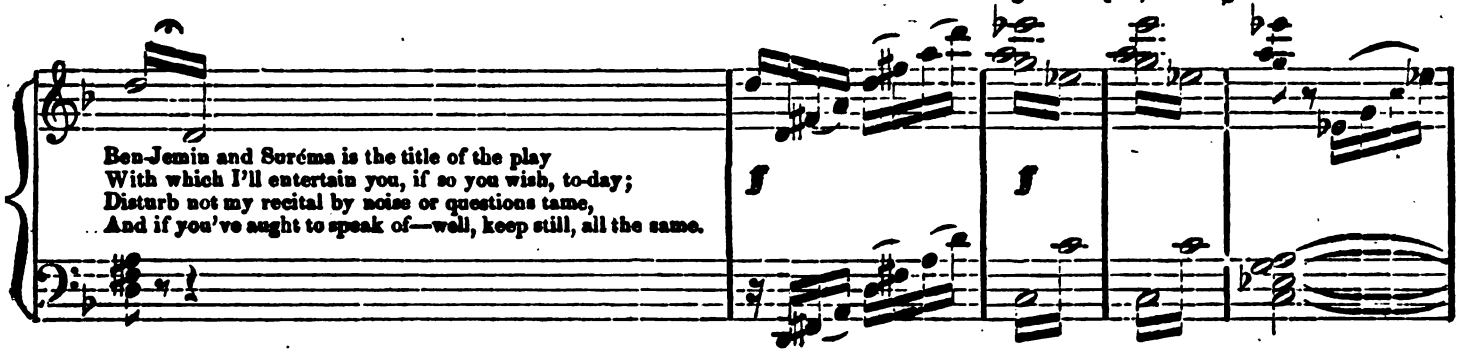
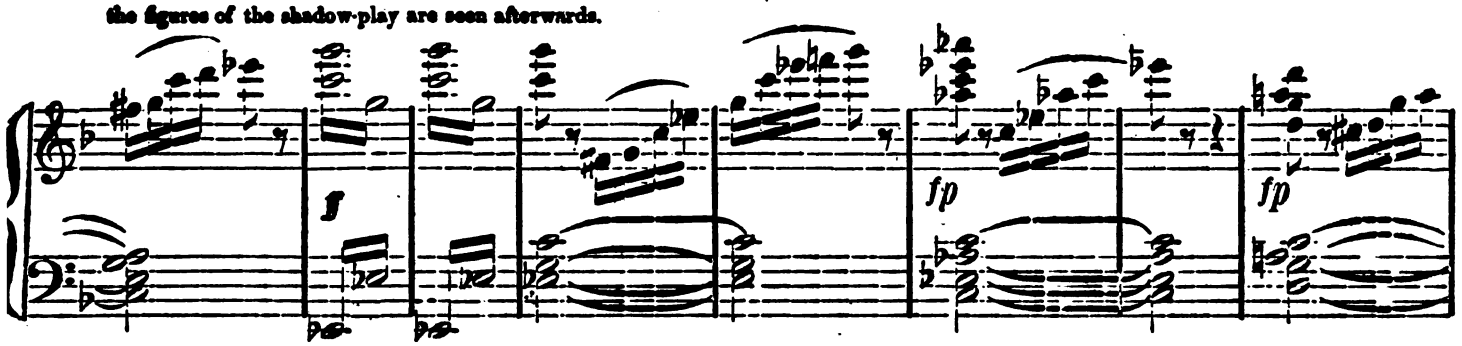


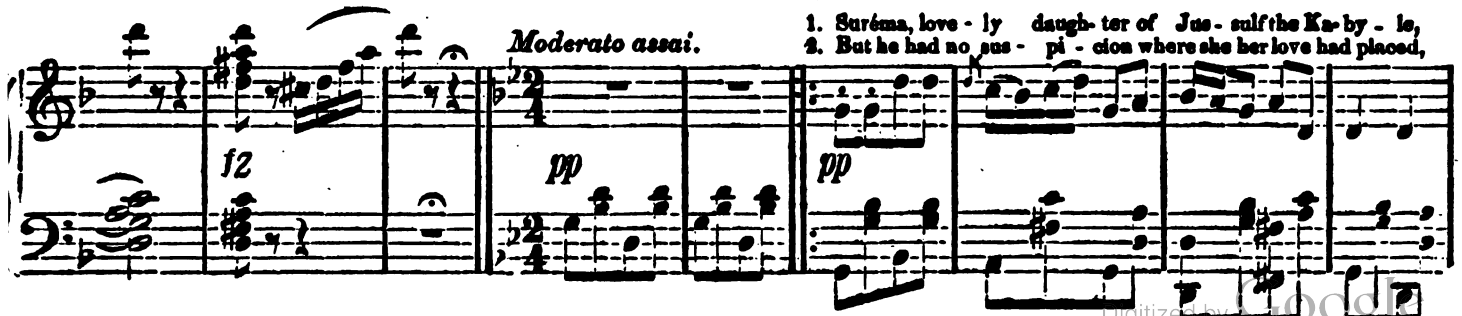


The curtains in the back ground open, showing the screen on which



the figures of the shadow-play are seen afterwards.





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A child, whose sixteen summers did many charms re- veal— Fell deep in love! the object to whom her heart she gave, Was. . Ber-
Ne'er dream'd that he, her servant, was as her i-dol graced. He was so cold, that anger awoke within her heart; What. . dame

You seem unwell and troubled; if ill, what ails you, speak! I judge that you are feverish by your unsteady gait, Sit.... down
Alarmed, of spies sus- picious, he turned and ran a - way. Surpris'd, enrag'd, Suréma to an - gry words gave vent; Such... con-

Jem - in, the hand - some, who was, in fact, her slave. 5. She cried. "you bashful Jew-boy, hold up, stop,
would not be wrath - ful at such neg - lect - ful part? 6. What they themselves had witness'd from their re-

Poco piu.

pp

near me, and rest you, and all your griefs re - late."
- tu - me - lious ac - tion she must and would re - sent.

be a ..... man!" The lov'd one kept on.... running, and after him she ran! Two aged pi - ous ladies o'erheard what
- treat near..... by. The prince, at first, believ'd not that his daughter was so sly, But when they had convinced him, enraged by

had oc - curred, And rushed to tell the fa - ther, with ma- ny a dam- ning word,
what he..... heard, He smote all things a - bout him, and tore his hair and beard.

ppp

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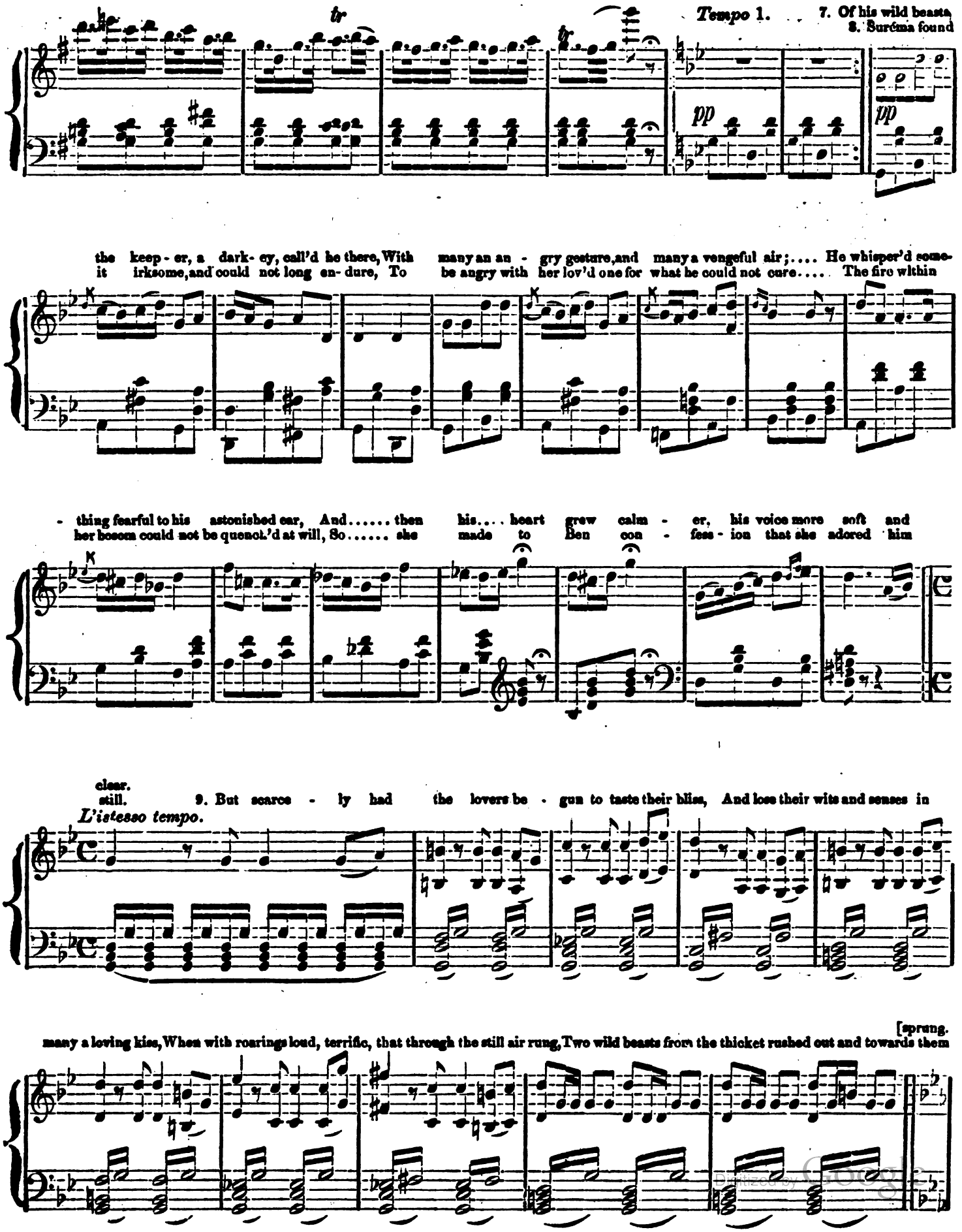
Tempo 1.
7. Of his wild beasts
8. Suréma found
the keep - er, a dark - ey, call'd he there, With many an an - gry gesture, and many a vengeful air; .... He whisper'd some-
it irksome, and could not long en - dure, To be angry with her lov'd one for what he could not cure .... The fire within
- thing fearful to his astonished ear, And ..... then his .... heart grew calm - er, his voice more soft and
her bosom could not be quench'd at will, So ..... she made to Ben con - fess - ion that she adored him
clear.
still. 9. But scarce - ly had the lovers be - gun to taste their bliss, And lose their wits and senses in
L'istesso tempo.
many a loving kiss, When with roarings loud, terrific, that through the still air rung, Two wild beasts from the thicket rushed out and towards them
[sprung.

- stowing! I would have him see you all, Rise, and let your
wöhnlich. Und so mag es denn ge - scheh'n lasst euch oh - ne
to - re! Vo - glio far - via lui ve - der, sù, las - cia - teil

fp *fp* *pp*

veils down fall!
Schlei - er seh'n!
vel ca - der!

JULIAN.

Ah!
Ha!

fp *p*

NURSIDAH, BESIKA, DIONA & SULEIKA.

p

Ah! see how sur - prised he is, With his eyes fixed in ec - sta - sies.
Ach! wir sind ihm in - - tres - sant, drum bleibt sein Au - ge wie ge - bannt.
Veh! co - me at - to - - ni - to ne fi - sa l'oc - chio esta - ti - co,

pp

JULIAN. How charming a view is this, Fill - ing the eyes with ec - sta - sies.
O wie ist das in - - tres - sant, mein Au - ge blei - - bet wie ge - bannt.
Oh! di qual mai fa - - sci - no com - pre - so é l'oc - chio esta - - ti - co,

IZZET. Ah! what says he? Like a stat - ue he
He? da schaut er! Ja er bleibt wie ge
He? che di - ci? U - na sta - tua egli

CHORUS OF SLAVES.

p

Ah! looks he sur - prised at this, Fixed are his eyes in ec - - sta - sies.
Das scheint ihm sehr in - - tres - sant, drum bleibt sein Au - ge wie ge - bannt.
Veh! co - me at - to - ni - to le fi - sa l'oc - chio es - ta - ti - co,

p

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All, gal - lant - ly doth he find, A - mia - ble, charm - ing, fair and kind.
Wohl glaub' ich im A - bend-land, ist sol - che Schön - heit un - - be - kannt.
ne tro - va a - ma - bi - li, vezzose ed a - - do - ra - - bi - li!

What ex - quis - ite forms I find, Grace - ful be - yond com - pare, and kind.
ja, wahr - lich im A - bend-land, sind sol - che Rei - ze kaum be - kannt.
che vi - si a - ma - bi - li che for - me im - pa - reg - gia - bi - li,

stands! Ha! how seems it? Have you gazed yet e -
bannt. He? da spitzt er! das gibt's hier nur zu
par! He? ti pa - re? non si stanca a guar -

Well! ne'er can it be gain - said, With judgment good the choice is made.
Wohl glaub' ich im A - bend - land ist sol - che Schön - heit un - be - kannt.
le tro - va a - ma - bi - li vezzose ed a - do - ra - bi - li,

p

Al - lah! Al - lah! Leave us not, stranger, now, for the war!
Al - lah! Al - lah! blie - be der Fremdling doch lang noch da!
Al - lah! Al - lah! oh! non par - tir - ti stra - nier di quà!

mf

Al - lah! Al - lah! I'd like, most certain, to be Ba - shaw!
Al - lah! Al - lah! gern wär' ich sel - ber ein Tür - ke da!
Al - lah! Al - lah! es - ser io pu - re vor - rei pas - cià!

- nough? They're charming? Eh? they please you? Of rar - est types they are all, in - deed! Dost
Land. Was sagst du? He was meinst du? Aeb' ich nicht Pracht - e - xem - pla - re da? Ihr
dar! Son bel - le? veh? ti piaccion? Son ti - pi ra - ri in ve - ri - tà! A -

mf

Al - lah! Al - lah! Leave us not, stranger, now, for the war!
Al - lah! Al - lah! Ähn - li - ches er wohl noch nie - mals sah!
Al - lah! Al - lah! oh non par - tir - ti stra - nier di quà!

fz *pp* *fz* *p* *mf* *p*

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f *shakes her head negatively.)*

Yes, yes, yes, yes, yes.
Ja, ja, ja, ja, ja!
Si, si, si, si si!

JULIAN.

Would kisses from
Doch denkt Andre
Ma i ba - ci d'un

love me a - lone? Come speak out, is it true?
liebt ja nur mich, sagt es frei, hab' ich Recht?
ma - te - me sol? di - te sù, non è ver?

They af - firm it!
Sie be - ja - hen!
Esse af - ferman!

fp *p*

f *(nods affirmatively.)* *(shakes her head.)*

No, no, no, no, no!
Nein, nein, nein, nein, nein!
No, no, no, no, no!

Yes, yes!
Ja, ja!
Si, si!

oth-ers give pleasure to you?
küssen, wär auch nicht so schlecht?
al - tro fan pu - re pia - cer?

Vir - tue is active?
Ihr liebt die Tugend?
Virtù v'è ac-cet-ta?

And men a-
Doch auch de
El'uom v'al

They de - ny it!
Sie ver- neinen!
Es - se ne- gan!

fp *mf* *f*

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(nodding.) (shakes her head.) (nods.) f

No, no! Yes, yes! No, no! It a case is..
Nein, nein! ja, ja, nein, nein! Wenn uns An - ge..
No, no! Sì, sì! No, no! Se u-na co - sa..

- tractive? You like flir - tation? Mis - ti - fi - cation? Ah! woman's the same still wher-
Jugend? das Ko- ket - ti- ren? Auch das Ver-führen? O e - wi - ger Wi-derspruch
letta? Il ci - vet - ta - re? E'l in - tri - ga - re? La donna pur sempre l'e-

Say a yes
Ni - cken nein,
Dir un sì

not a - miss, We re - fuse, but the no, still means yes, If the oth - - er
-neh - mes nah schütteln wir mit dem Kopf; das heisst: Ja; was be - denk - lich
ne gra - dì, la ne - ghiam ma il ne - gar vuol dir sì, l'al - tra poi ne

ev - er you go, She winks to you, yes, While she says to you, no, The diff'rence between them, a -
der Wei - be - lein, sie ni - cken be - ja - hend und sa - gen doch nein, im A - bend - land ist es gans
guale re - stò, se ac - cenna di sì, el - la di - ce di no, al - tro - ve la sto - ria del

for no, A no for yes, With us
statt ja, das ist ihm neu, doch das
per nò, un nò per sì, tra noi

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.... way we go, We as-sent, but the yes still means no, Ma-ny times, as you
.... *könn-te sein da-zu ni-cken wir so, das heisst: Nein! Ach das Nein und das*
.... dis-gu-stò l'as-sentiam ma pe-rò vuol dir no. Mol-te vol-te co-

-mounts but to this, They say to you no, but in-tend it for yes! No va-ri-a-tion lies in nation-
ähnlich wie da, sie sa-gen wohl nein, a-ber den-ken sich ja. So ist's im. A-bendland, so ist's im
pari è co-sì, se di-con di no ma l'in-ten-don di sì. Divario al-cun non fà la na-zio-

this is the com-mon way with us, this
ist Sit-te der Tür-kei ja das ist
sì u-sa dir co-sì tra noi sì

guess, No is close be-side yes! .....
Ja, wird ver-wech-selt oft da! .....
sì, preso il no vien pel sì! .....

-al-i-ties, From Caucasus to Chili they're the same! .....
Morgenland im ganzen Weltenreich sind Al-le gleich! .....
na-li-tà, dal Caucaso al Chi-li le son co-sì! .....

is the com-mon way! .....
Sit-te der Tür-kei! .....
u-sa dir co-sì! .....

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JULIAN (*aside*). 'Tis almost time for our friends to come.

(MUSTAPHA *opens the doors.* LYDIA *enters, attended by slaves. At the same time slaves, servants, and guards enter from other side. The slaves arrange divans, upon which all seat themselves in Turkish fashion. Several high cushions for* JULIAN, IZZET, *and* LYDIA. *A curtain is let down at the background, behind which the shadow pantomime (Karagois) is prepared. All this during characteristic music, time of a march. The spectators sit and lie before the Karagois, with backs to audience. After all have entered, the march music is continued, and accompanies the following.*

IZZET. Now for the *Karagois.*

JULIAN. What is that? if I may ask.

IZZET. Karagois is a shadow play, the comedy of the Moslem.

JULIAN. Aha! By Jove, I breath freer! What luck! What splendid material for descriptive writing!

LYDIA (*undertone to* JULIAN). Let us pray that the plan of our friends may succeed.

JULIAN (*the same*). It is almost time for them. Has Vladimir told you all, princess?

LYDIA. He has. But now we must be silent.

IZZET (*aloud*). Where is Marsaldshi?

MARSALDSHI (*reader of the story to the play*). Here, exalted sir!

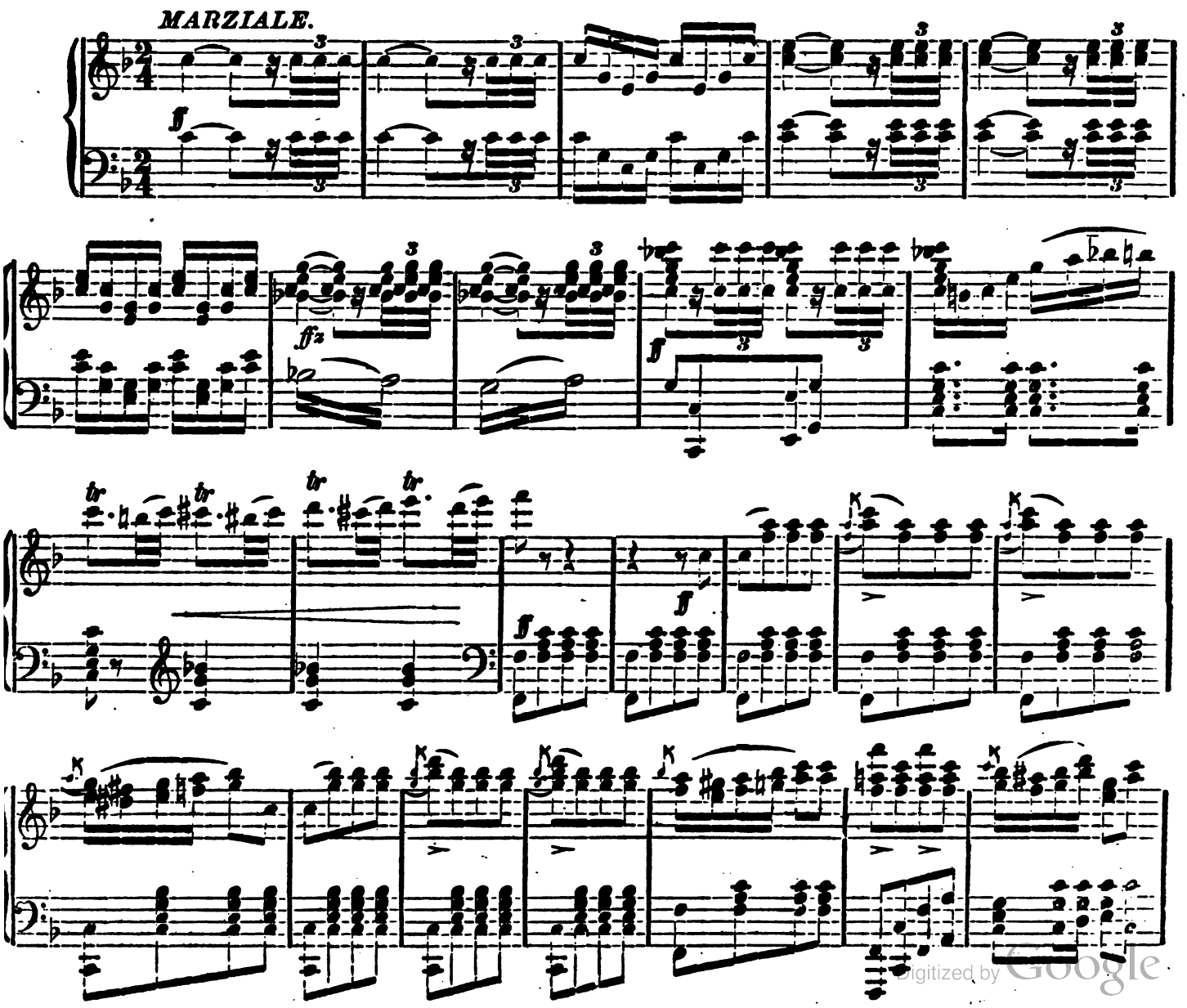
IZZET. Begin!

(*The stage is darkened in front. The curtains in background are opened, revealing a white sheet stretched so as to show the shadows behind.*

Note.—For the Karagois good pantomimists are demanded, who must be animated and expressive in gesture. The make-ups must be characteristic. *The old woman, Jussuf,* and the *menagerie attendant* should carry large artificial heads, with very sharp features, the most of the action being in profile. *Jussuf,* for instance, must wag his beard, the menagerie keeper have very long ears, &c. At the close, *Steipann* and *Kantchukoff* must be seen alone on the raised stage. The foreground cannot be made too dark, nor the illumination for the shadow play too bright. The *Marsaldshi* stands R. of the mimic stage on a raised platform. A negro boy kneels before her, with an open book, which he illuminates with a paper lantern, and from which she recites.

THE KARAGOIS. TURKISH SHADOW PLAY.

No. 20. FINALE 2.



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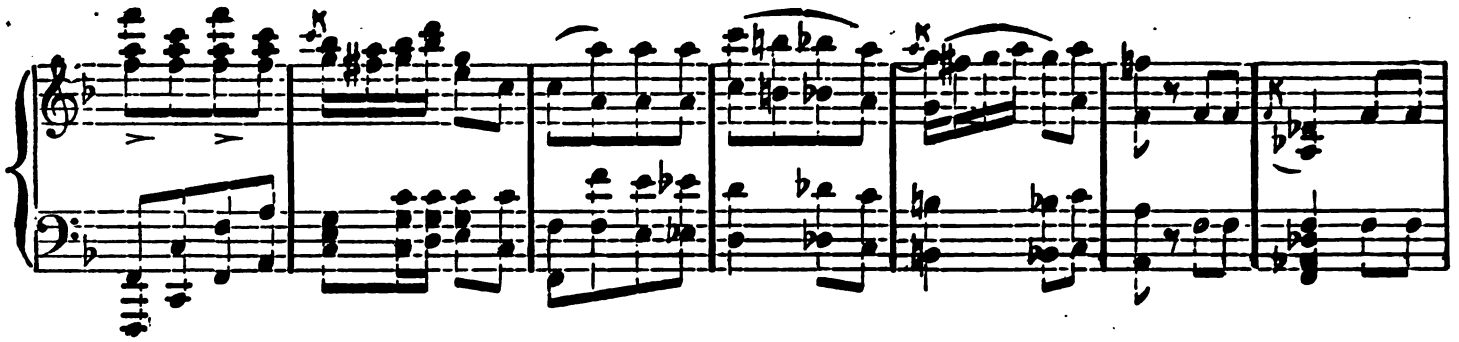
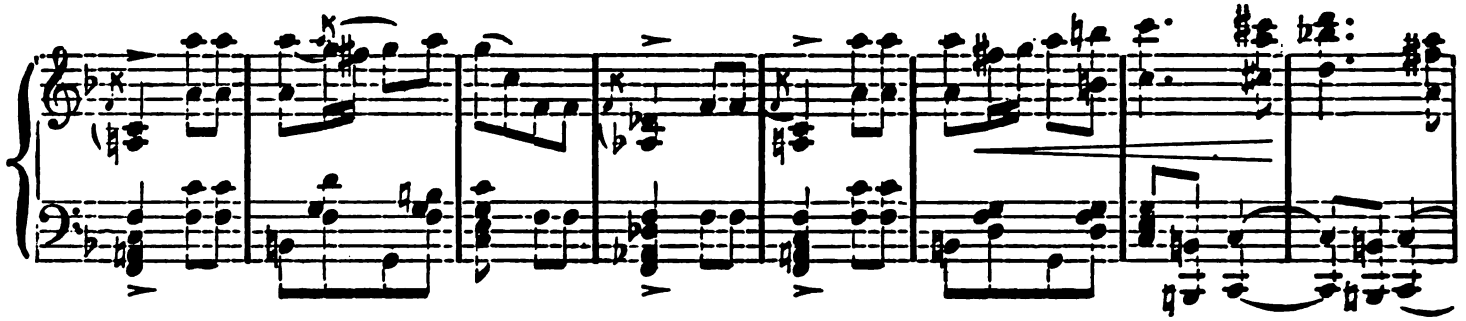
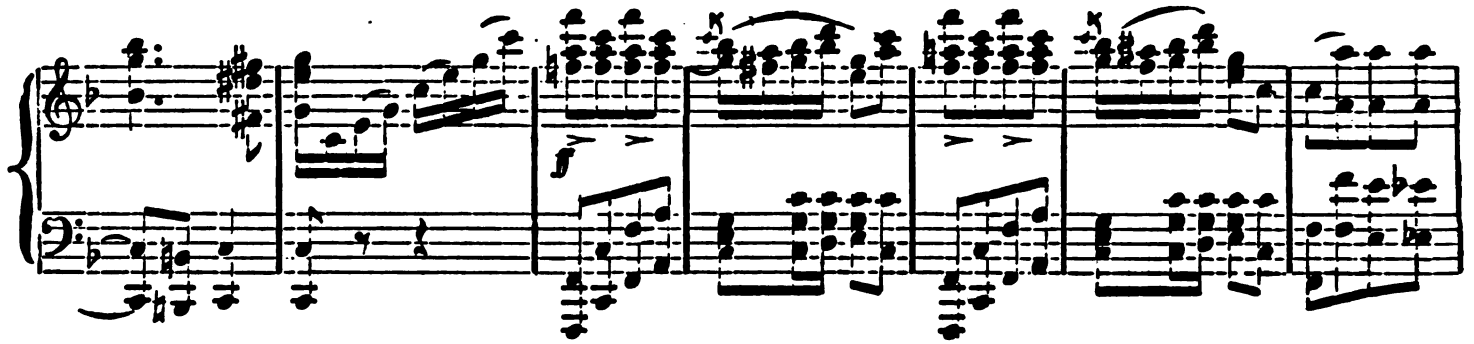
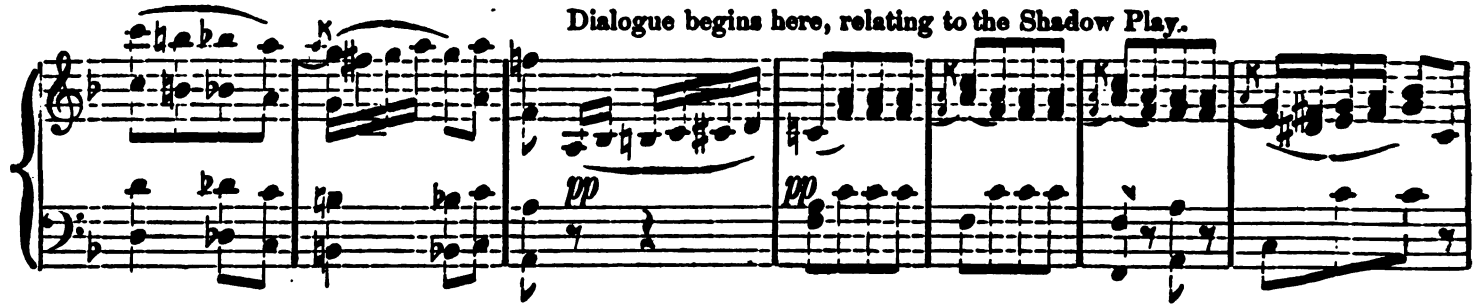
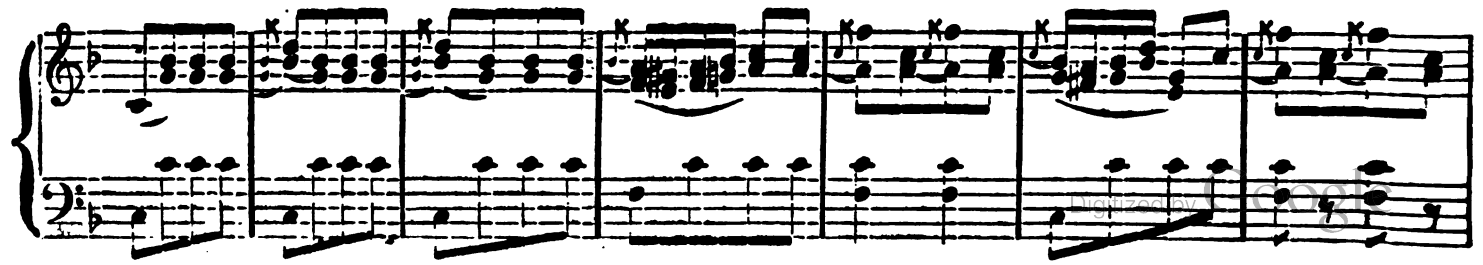






Dialogue begins here, relating to the Shadow Play.





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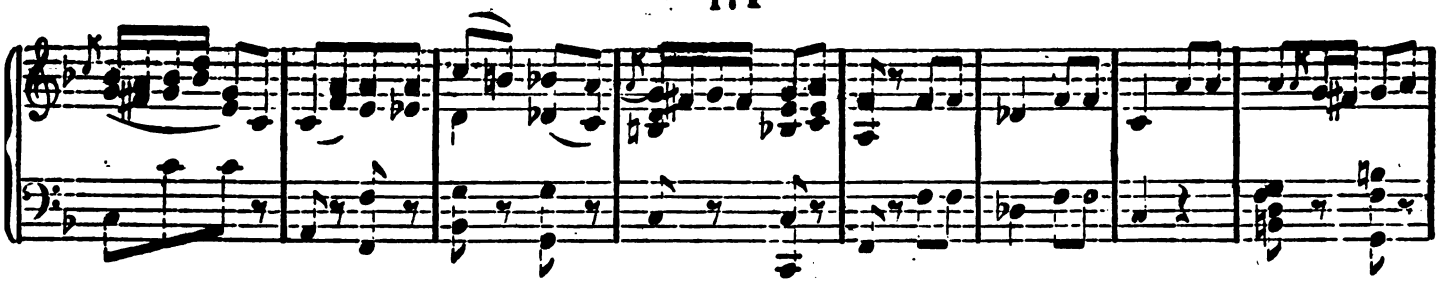
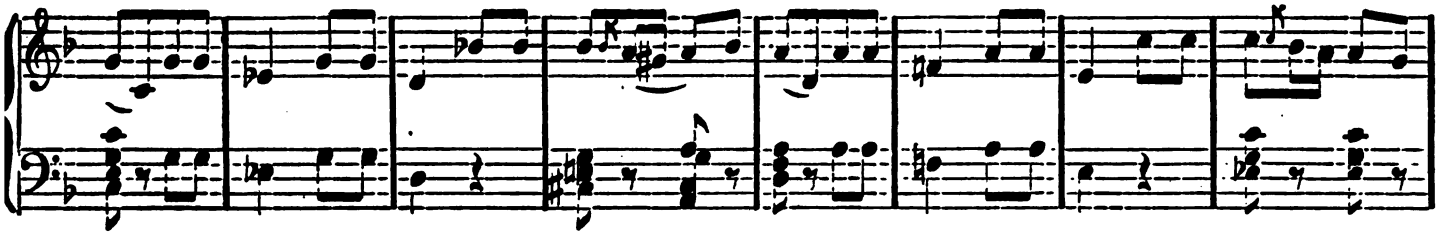
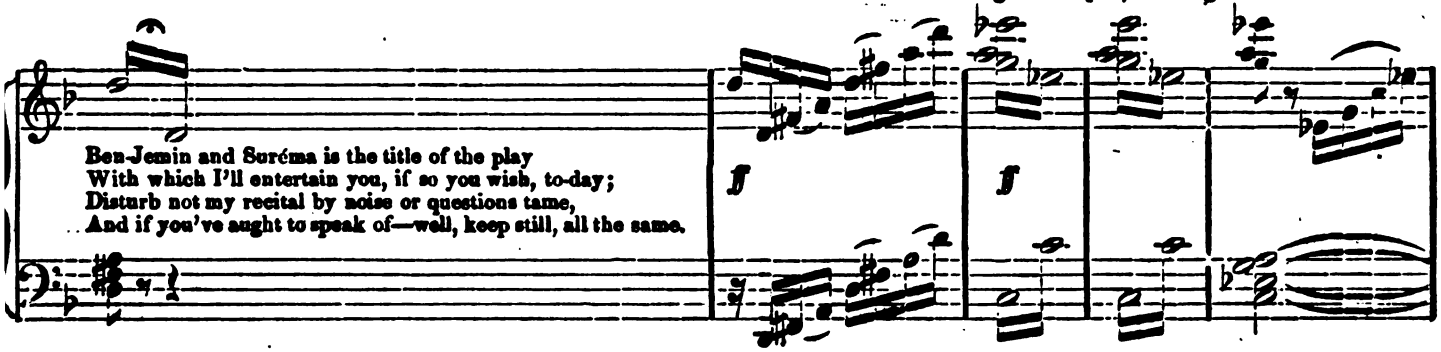
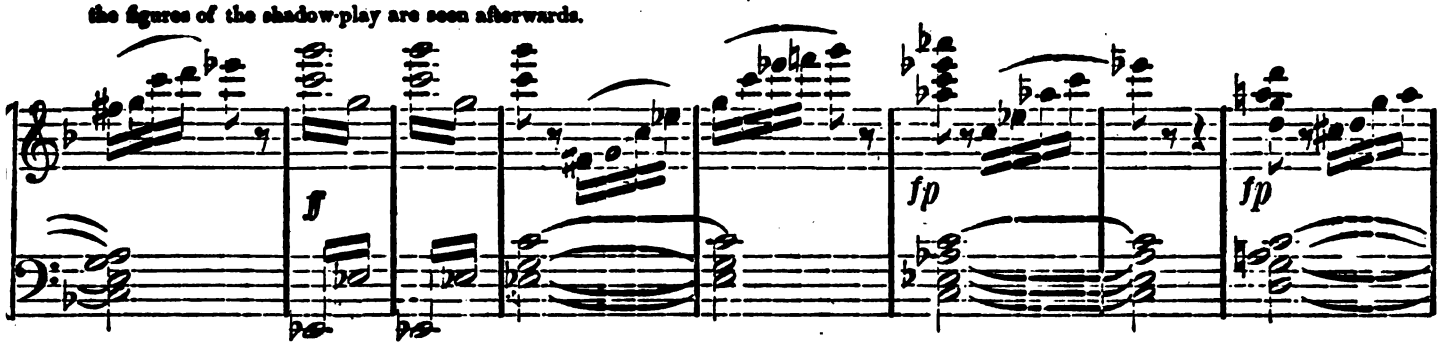


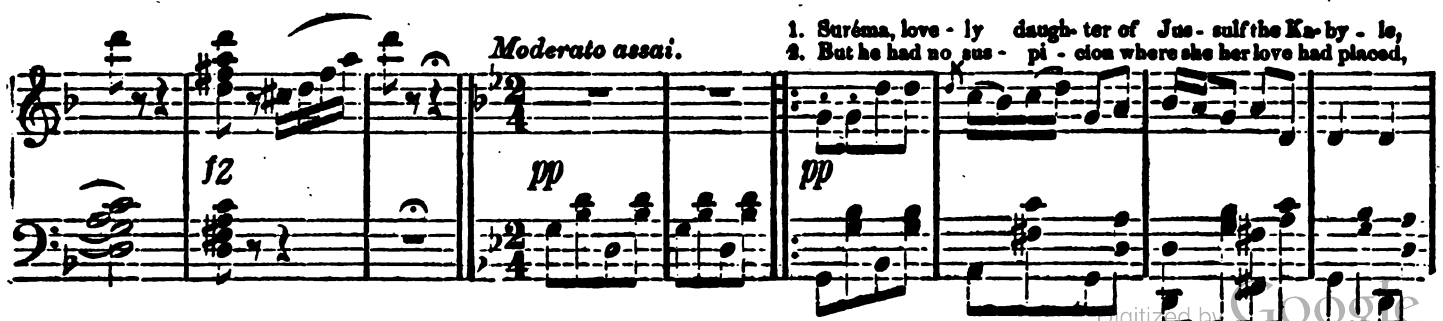


The curtains in the back ground open, showing the screen on which



the figures of the shadow-play are seen afterwards.





1. Surćma, love - ly daugh- ter of Jus - sulf the Ka- by - le,
2. But he had no sus - pi - cion where she her love had placed,
3. She shrewdly thus address'd him, "How crimson is your cheek,
4. A Hebrew was Ben - Jemin, Ben-Jocheem's son, they say,

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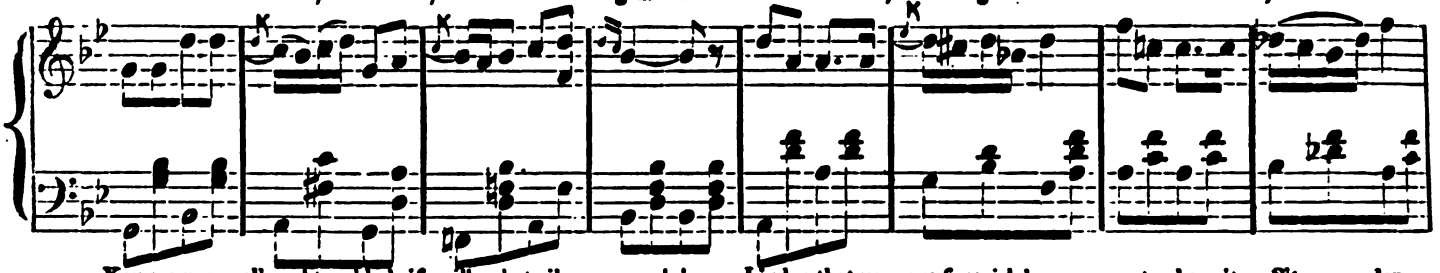
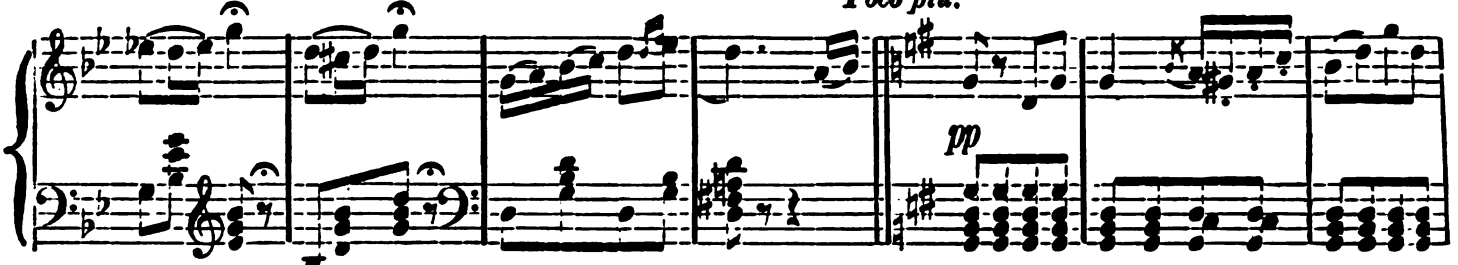
A child, whose sixteen summers did many charms re- veal— Fell deep in love! the object to whom her heart she gave, Was. . But-
Ne'er dream'd that he, her servant, was as her i-dol graced. He was so cold, that anger awoke within her heart; What.. dame



You seem unwell and troubled; if ill, what ails you, speak! I judge that you are feverish by your unsteady gait, Sit.... down
Alarmed, of spies sus- picious, he turned and ran a - way. Surpris'd, enrag'd, Suréma to an - gry words gave vent; Such... con-

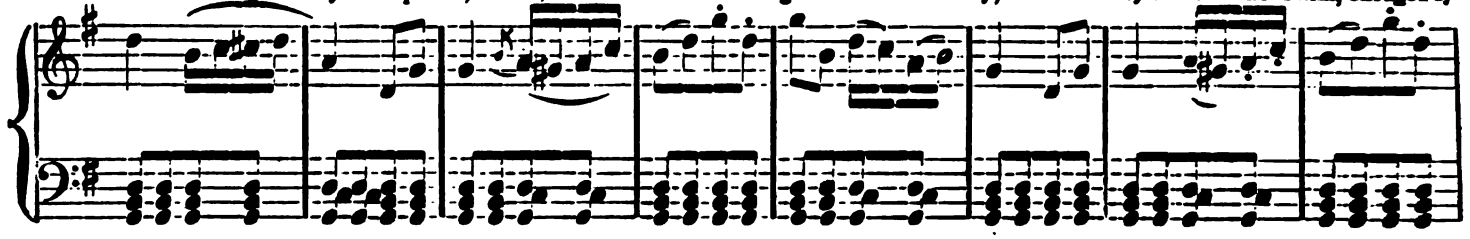
Jem - in, the hand - some, who was, in fact, her slave. 5. She cried, "you bashful Jew-boy, hold up, stop,
would not be wrath - ful at such neg - lect - ful part? 6. What they themselves had witness'd from their re-

Poco piu.

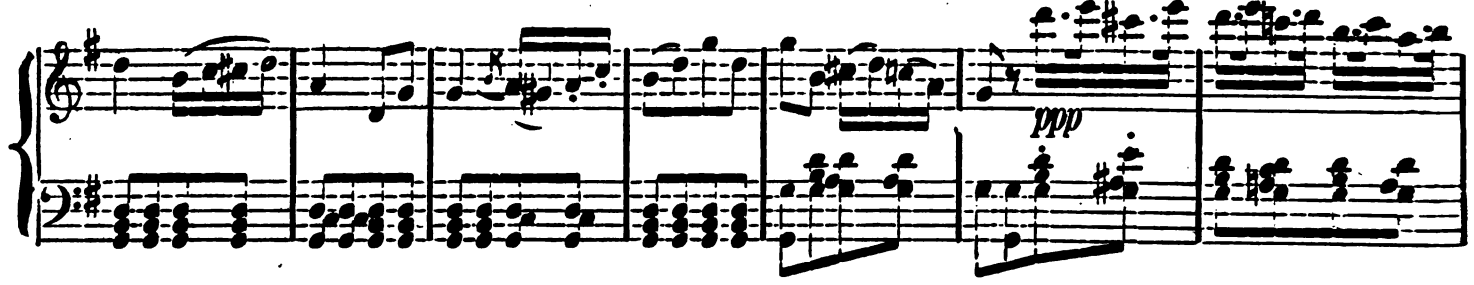


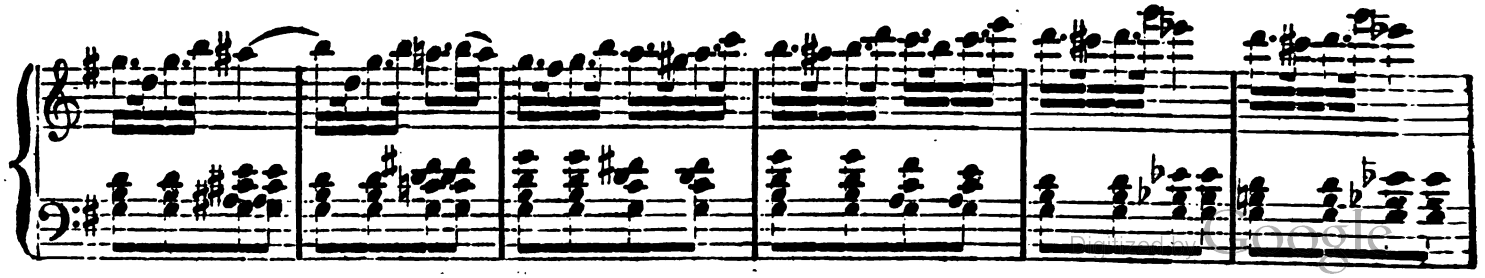
near me, and rest you, and all your griefs re - late."
- tu - me - lious ac - tion she must and would re - sent.

be a ..... man!" The lov'd one kept on.... running, and after him she ran! Two aged pi - ous ladies o'erheard what
- treat near..... by. The prince, at first, believ'd not that his daughter was so sly, But when they had convinced him, enraged by



had oc - curred, And rushed to tell the fa - ther, with ma- ny a dam- ning word,
what he..... heard, He smote all things a - bout him, and tore his hair and beard.





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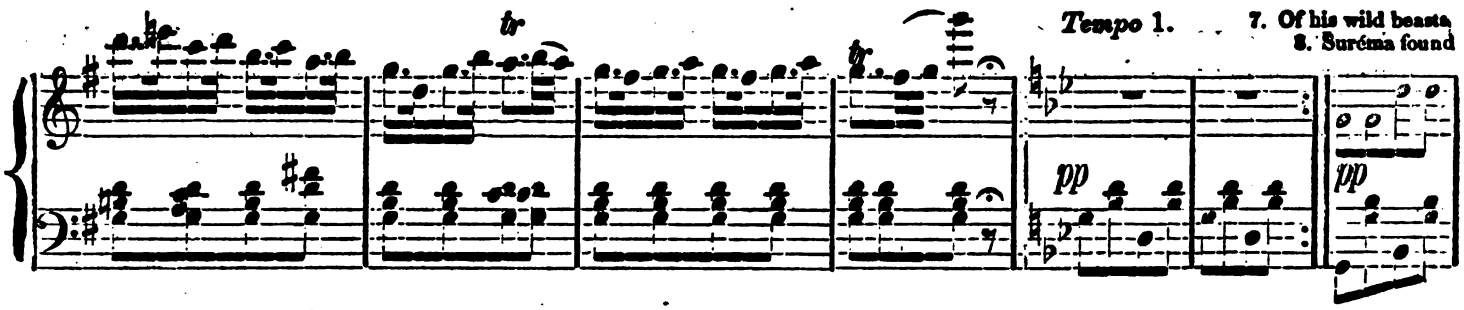
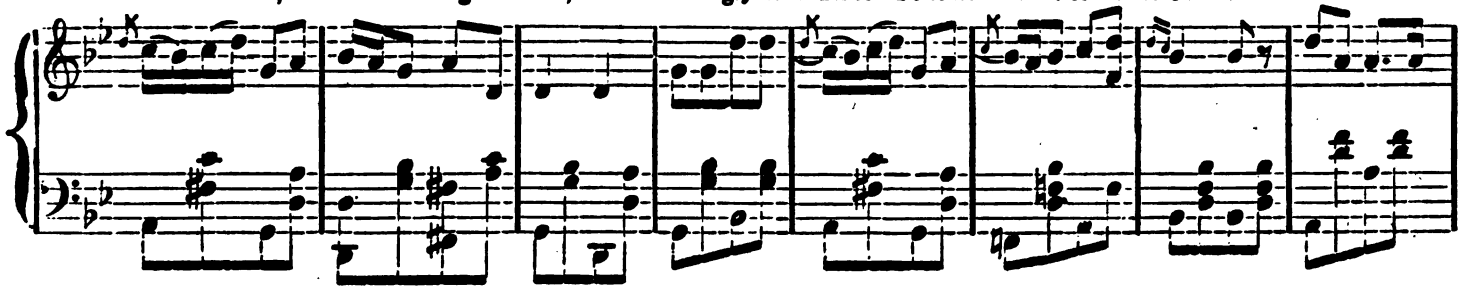
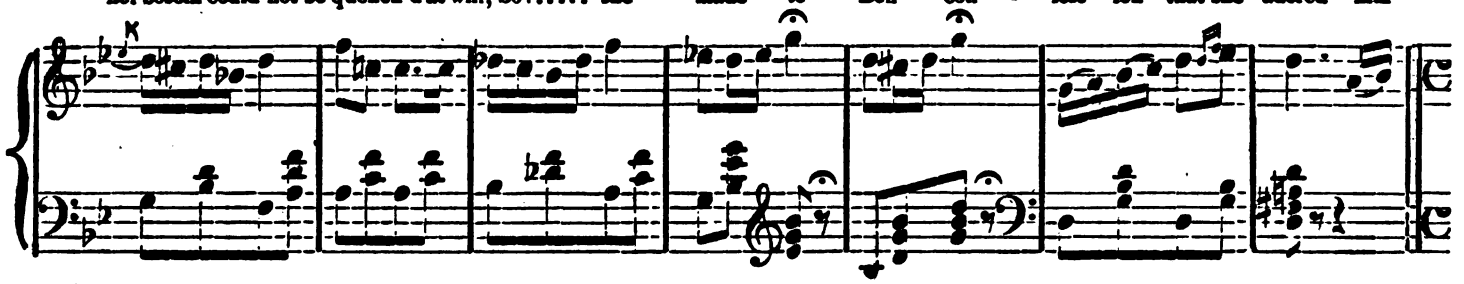


7. Of his wild beasts
8. Suréma found

the keep - er, a dark- ey, call'd he there, With many an an - gry gesture, and many a vengeful air; .... He whisper'd some-
it irksome, and could not long en- dure, To be angry with her lov'd one for what he could not cure .... The fire within

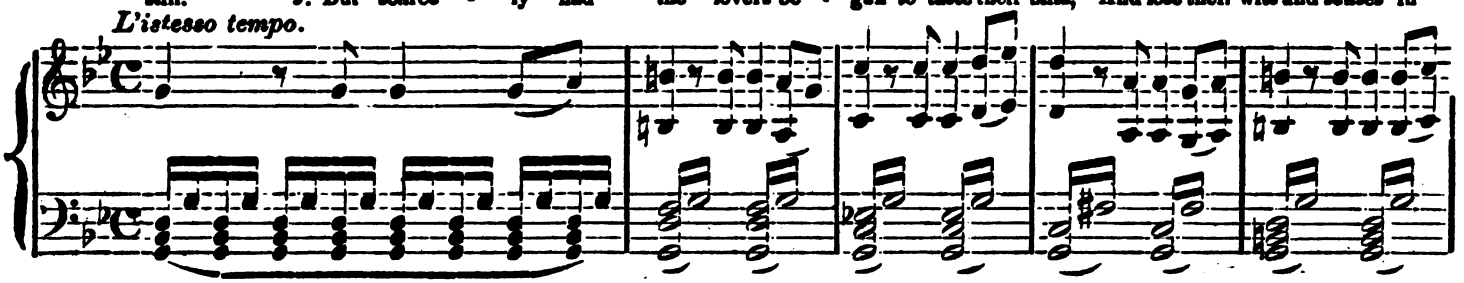


- thing fearful to his astonished ear, And ..... then his .... heart grew calm - er, his voice more soft and
her bosom could not be quench'd at will, So ..... she made to Ben con - fess - ion that she adored him

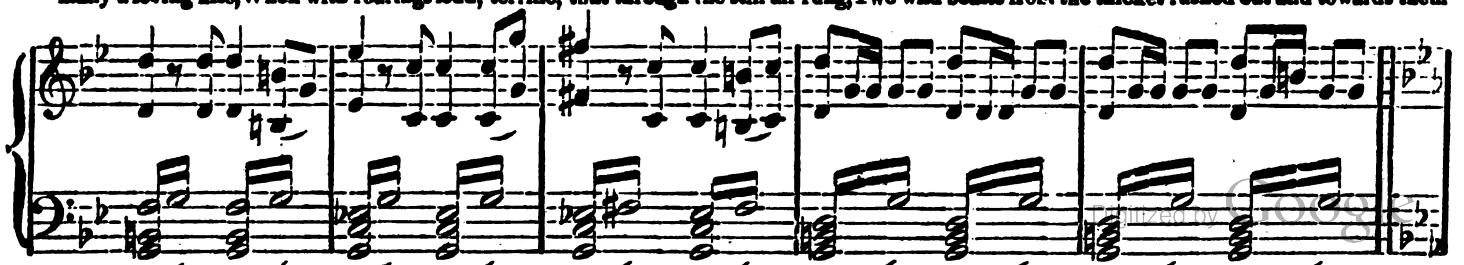


clear.
still. 9. But scarce - ly had the lovers be - gun to taste their bliss, And lose their wits and senses in

L'istesso tempo.



[sprung.
many a loving kiss, When with roarings loud, terrific, that through the still air rung, Two wild beasts from the thicket rushed out and towards them



BEN JEMIN *and* SUREMA *flee with genuine screams of terror.* KANTCHUKOFF *and* STEIPANN *appear as shadows with swinging sabres*

Marziale.

IZZET-PASHA.

Two Russians! the play is new and good;
Zwei Russen, der Spass ist gar nicht schlecht;
Due rus - si lo scherzo è o - ri - gi - nal,

Marziale.

pp

LYDIA. (aside.)

At last!
Triumph!
Ei son!

Make those wild beasts appear; that would not be so bad! Go on, then, go on, then—
der Mos- ko- wit als wil- des Thier, so ist es recht! nur wei - ter, nur wei- ter,
farli ap - pa - rir quai belve in - ver che non c'è mal! in - nan - zi, in - nan - zi,

On us it smiles a-gain!
Die Freunde rücken an!
à noi sor - ri - de già

Sweet li - ber-
Die Frei- heit
la li - ber-

Don't you in - ter - rupt!
bleiben wir da - bei!
non l'in - ter - rom - piam,

The play is good, ah ha! 'tis good, and makes me
Der Spass ist gut, ha, ha, sehr gut, und auch ganz
lo scherzo è buon, ah, ah, e ri - de - re mi

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LYDIA.

- ty, Come onward, By your bold deeds the vic - t'ry is com-
winkt, O et -let, Vom Sieg gekrönt wird Eu - er muthges
tà, In- nanzi, Al vostro ardir vit - to-ria splende ap-

IZZET.

laugh, What's that noise, that dis-
nea, Welch' Geschrei, welch' ein
fà, Qual rumor, che scom-

RUSSIAN CHORUS.

Hur - rah, Hur - rah,
Hur - rah, Hur - rah,
Ur - ra, Ur - ra,

STEIPAN with 1st. Tenor. (Behind the Scenes.)

TURKISH CHORUS.

What's that noise, that dis-
Welch' Geschrei, welch' ein
Qual ru -mor, che scom-

fp

- plet -ed, Now forward, O, soldiers brave, my heart exults with-
Wagen, Nur vorwärts, im Sturmschritt freudig fühl das Herz ich
pie - no, Vo - la - te, — O pro -di fiero il cor m'e-sulta in

- turbance? Al - lah,
Lärmen? Al - lah,
pi - glio? Al - lah,

Hur - rah, Hur - rah,
Hur - rah, Hur - rah,
Ur - rà, Ur - rà,

- turbance. Al - lah,
Lärmen! Al - lah,
pi - glio. Al - lah,

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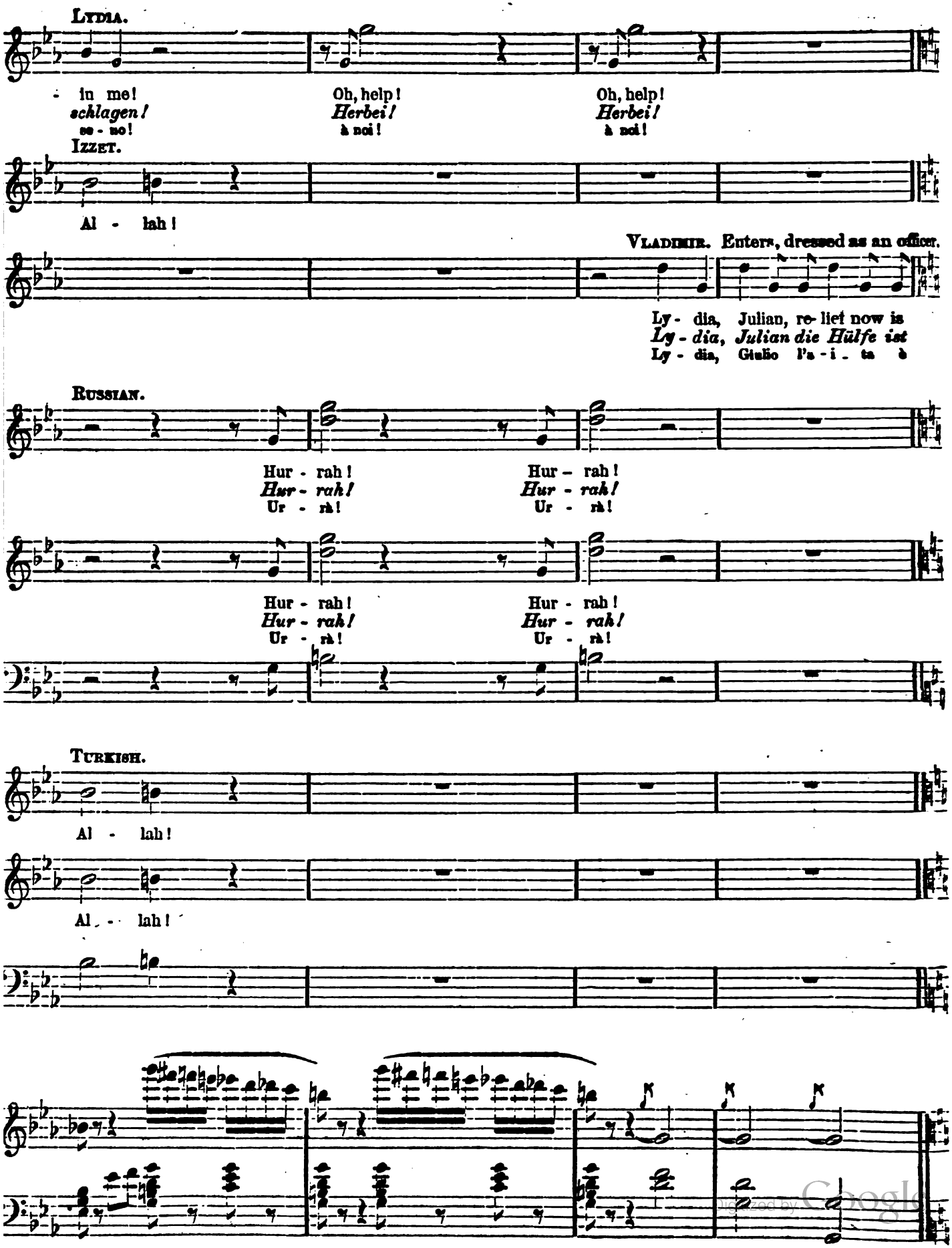

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Pesante assai. (*He tears down the sheet. The Russians are disclosed thronging the stage, with fixed bayonets. Beyond the garden-wall is seen the entire city in flames.*)

Lydia.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall' - ner Pracht!
Rus - sia fulge in tutto il suo splen - dor!

Vladimir.

here! Vladimir (*hiding behind* Julian). For heaven's sake don't let him recognize me
nah.
quà!

Nursid. Besika. Diona. Sulzika.

Al - lah, o'er us in thy splen - dor shine!
Al - lah, grosser Al- lah ret - te uns!
Al - lah a noi brilla il tuo splen - dor!

Izzet.

Al - lah, on these Russian trai - tors fall!
Al lah struggi il rus - so tra - di - tor!

Julian. Steipann.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall' - ner Pracht!
Rus - sia fulge in tutto il suo splen - dor!

Kantschukoff.

Russian Chorus.

Soprano.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall' - ner Pracht!
Rus - sia fulge in tutto il suo splen - dor!

Tenor.

Bass.

SPOKEN.

Kantschukoff.

Surrender yourselves without opposition. No one departs from here

Turkish Chorus.

Soprano.

Al - lah, on these Russian trai - tors fall!
Al - lah grosser Al-lah ret - te uns!
Al - lah struggi il rus - so tra - di - tor!

Tenor.

Bass.

Izzet.

This is my Kismet.

Pesante assai.

fff

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GENERAL KANTCHUKOFF. Where is *she*? where is Fatinitza?
JULIAN. Fatinitza has been carried off.
KANT. Fatinitza carried off? Just wait, Pasha! for that I annex all your wives.
SULEIKA. Exalted sir, we shall follow you with pleasure. [*To* IZZET] That shall be your punishment. you reform Turk!
THE OTHER WOMEN. Evett! Evett! Yes! yes!

IZZET. Mustapha, persuade them!
MUS. To hear is to obey! [*About to use his whip.*]
KANT. (*striking* MUSTAPHA *with the knout*). *Chorus!* You son of a Turk! [*To the Officers*] Take the women with you. And you, Pasha, the knout for you!
IZZET. Oh, *Kismét! Kismét!*

Allegro.

LYDIA.

Oh, how through the gold - en
O wie ist das so char-
Bel - la splende e ful - gi

NURSID. BESIKA.

DIONA. SULEIKA.

IZZET.

Al - - lah! oh!
Al - - lah! au!
Al - - lah! au!

JULIAN. STEIPANN.

SPOKEN.

KANTSCHUKOFF.
And the knout waits for the Pasha.

Ah, yes! the whiplash! Ah, yes, the whiplash!
Nur mit der Knute, Nur mit der Knute!
Ah, si la fres - ta, Ah, si la fres - ta,

KANTSCHUKOFF.

Hur - rah!
Hur - rah!
Ur - rà!

Oh, how through the gold - en
O wie ist das so char-
Bel - la splende e ful - gi

Al - - lah! Al -

Allegro.

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haze, Of joy. now stream the brilliant rays! 'Mid clashing of arms a-round,
mant, O - ri - ent mit dem A- bendland geh'n von nun an Hand in Hand
da del - la le - ti - zia l'i - ri - de, e dell'armi al so - ni - to

oh! That in - fern- al Kis - met! oh! oh!
au! Du ver-dammtes Kis - met! au! au!
au! Ma- le- det - to Kis - met! au! au!

So well to the back 'tis ad - justed! Ah, yes! the whiplash! Ah, yes! the whiplash! So
pa- rirt man gleich auf die Mi - nute, nur mit der Knute, nur mit der Knute pa-
ai dor - si mai semp- re s'ag - giusta, ah, si la fruta, ah, si la frusta, ai

haze, Of joy, now stream the bril- lant rays. 'Mid clashing of arms around,
mant O - ri - ent mit dem A - bendland geh'n von nun an Hand in Hand
da del - la le - ti - zia l'i - ri - de, e dell' armi al so - ni - to

- lah! Dost thou not see? Al - lah!
- lah! be - schüt- ze uns Al - lah!
- lah! ne scor - gi tu!

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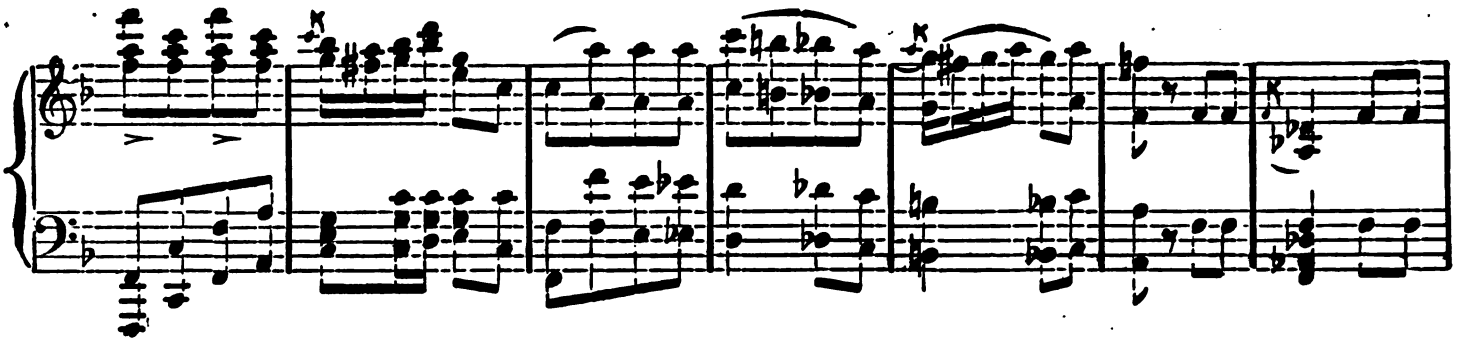
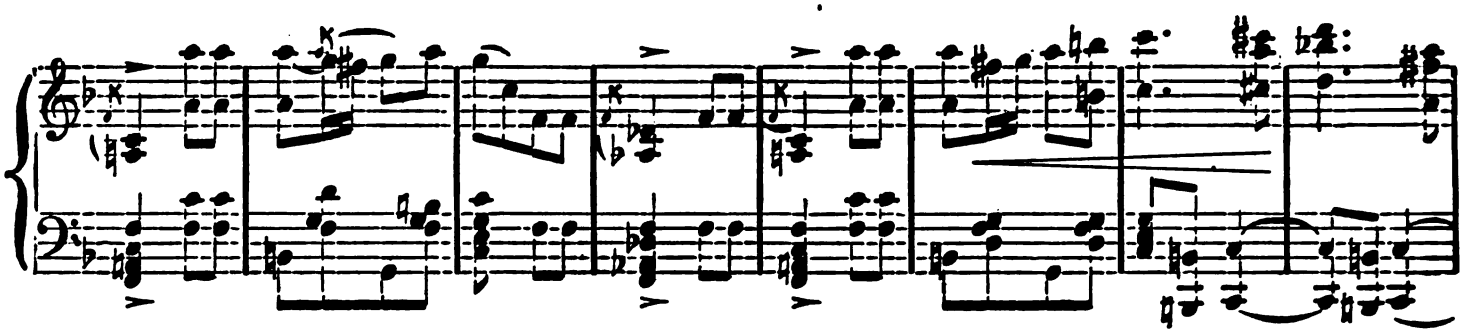
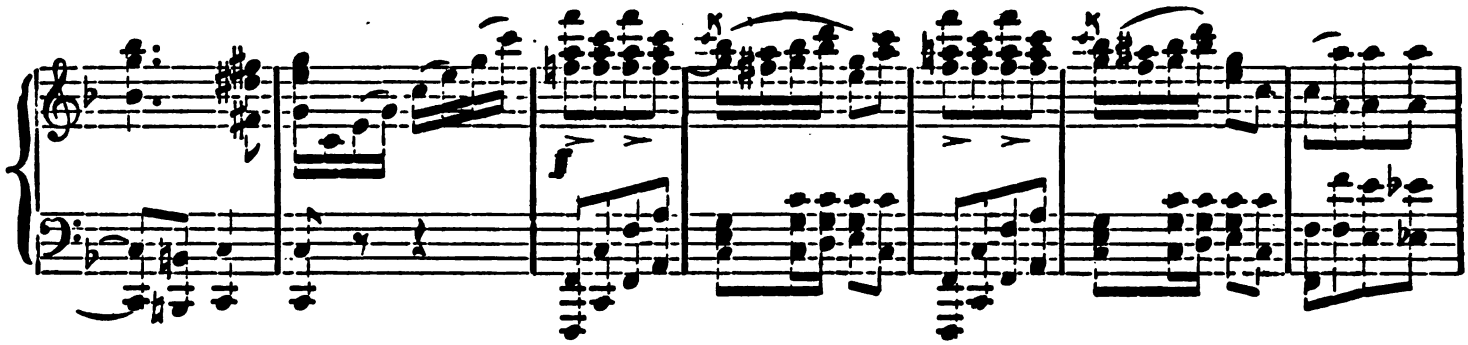
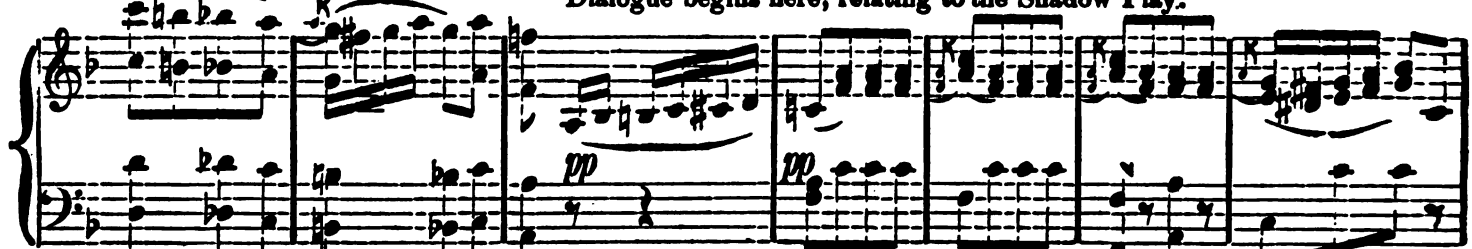
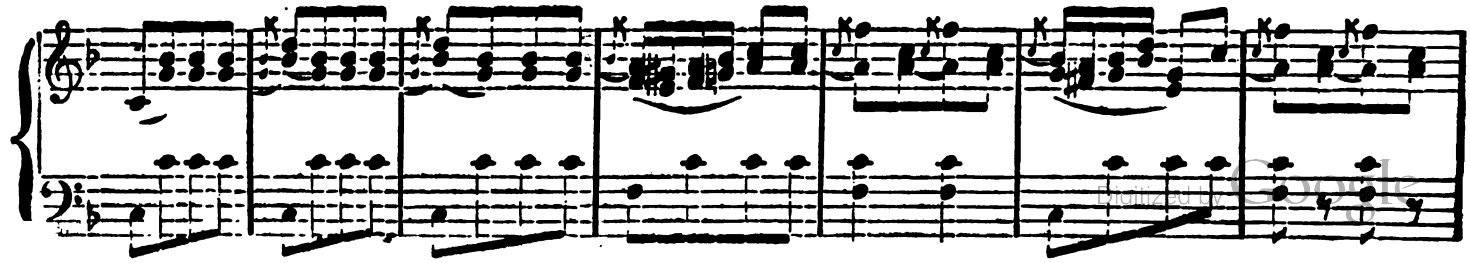






Dialogue begins here, relating to the Shadow Play.





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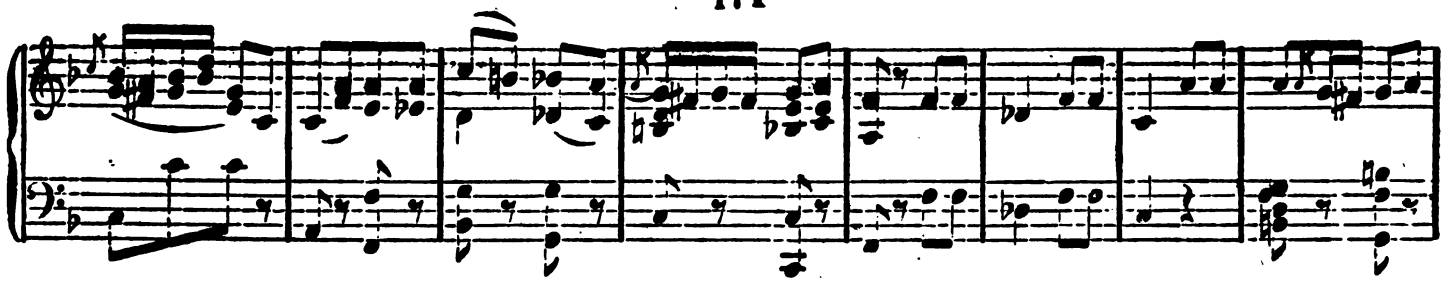
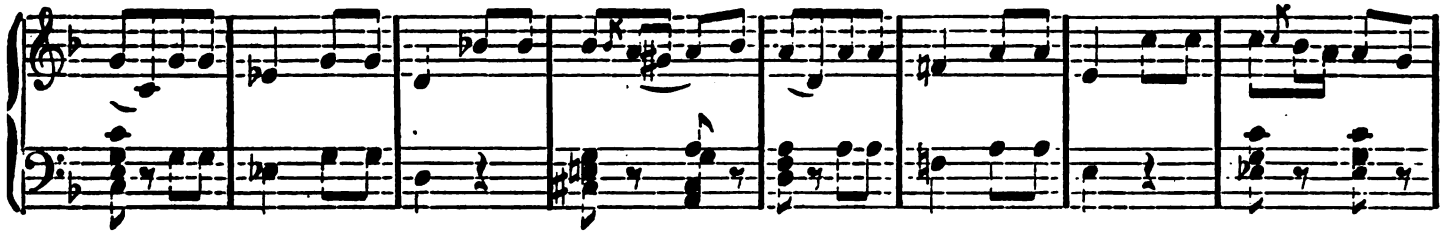
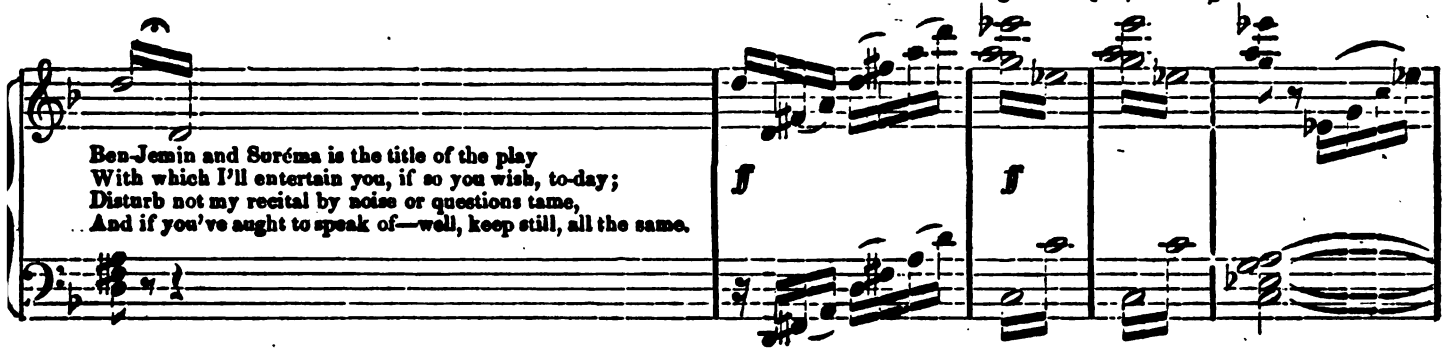
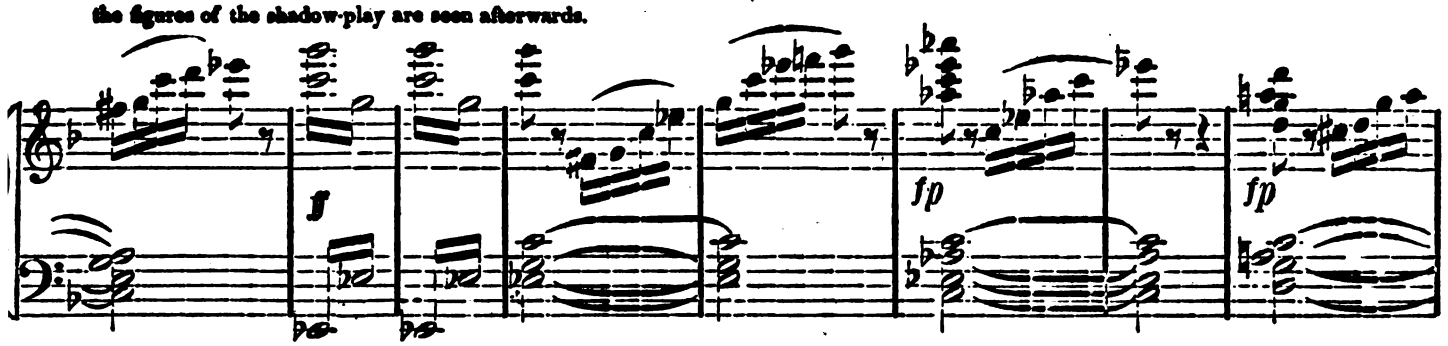


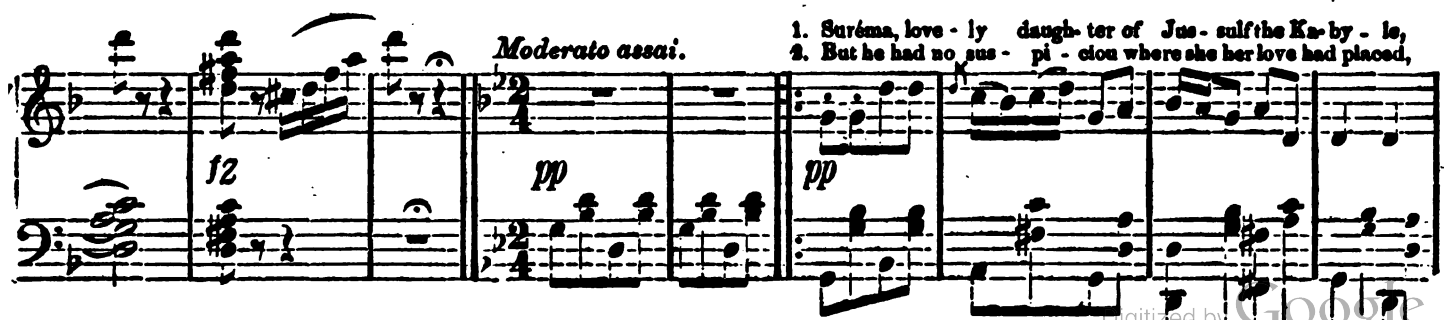


The curtains in the back ground open, showing the screen on which



the figures of the shadow-play are seen afterwards.





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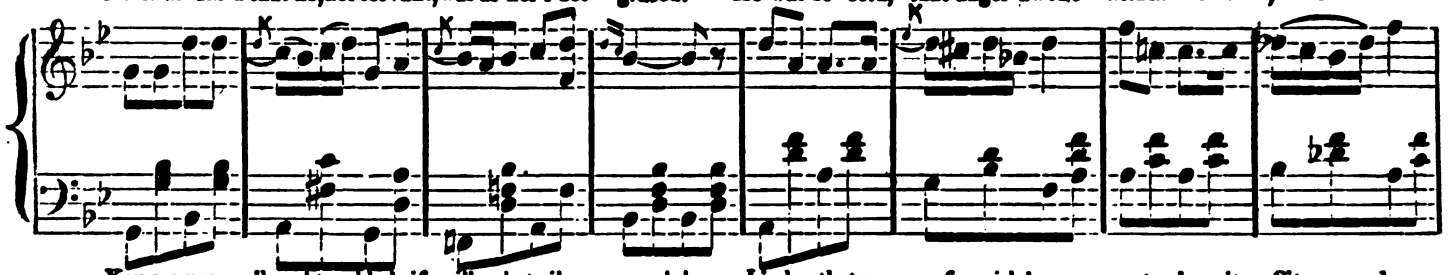
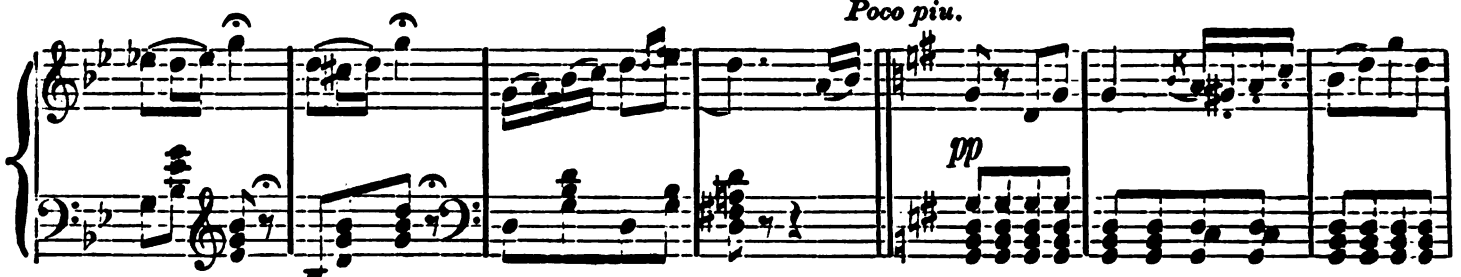
A child, whose sixteen summers did many charms re- veal— Fell deep in love! the object to whom her heart she gave, Was. . Ben-
Ne'er dream'd that he, her servant, was as her i-dol graced. He was so cold, that anger awoke within her heart; What.. dame



You seem unwell and troubled; if ill, what ails you, speak! I judge that you are feverish by your unsteady gait, Sit.... down
Alarmed, of spies sus- picious, he turned and ran a - way. Surpris'd, enrag'd, Suréma to an - gry words gave vent; Such... con-

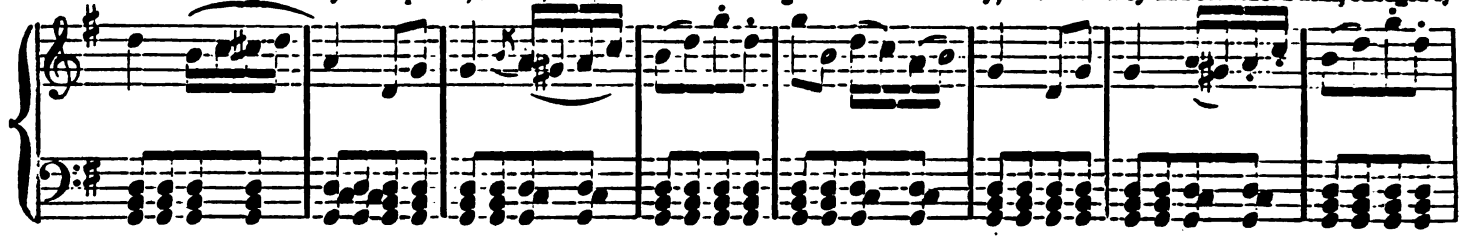
Jem - in, the hand - some, who was, in fact, her slave. 5. She cried, "you bashful Jew-boy, hold up, stop,
would not be wrath - ful at such neg - lect - ful part? 6. What they themselves had witness'd from their re-

Poco piu.

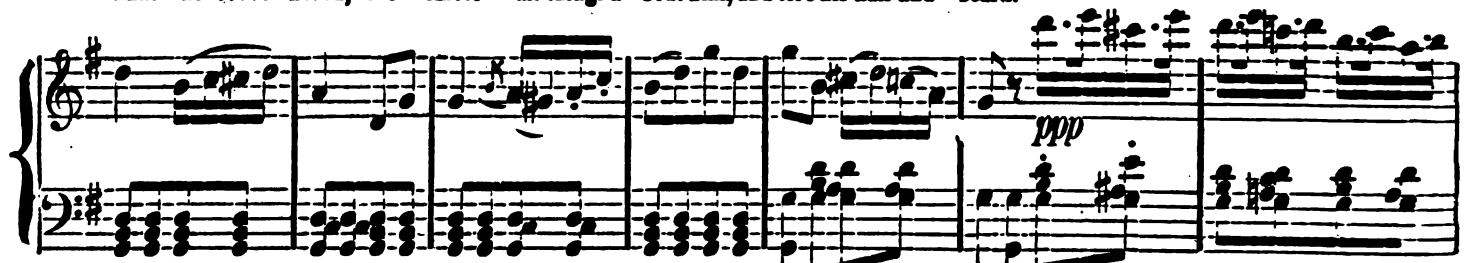


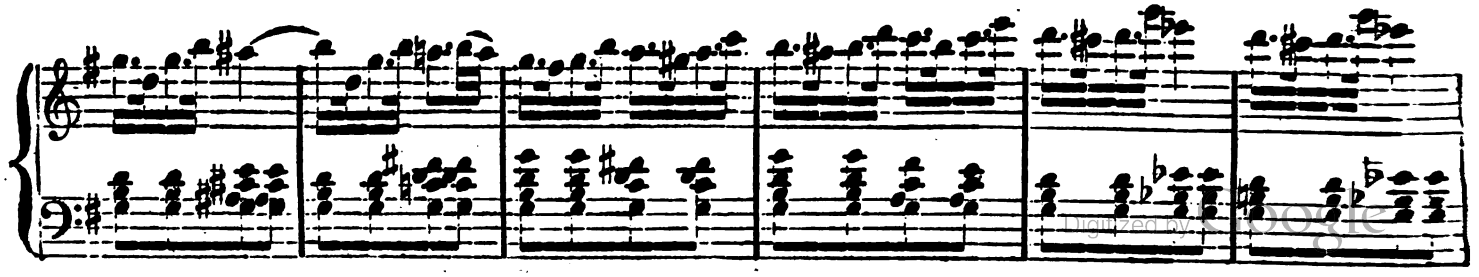
near me, and rest you, and all your griefs re - late."
- tu - me - lious ac - tion she must and would re - sent.

be a ..... man!" The lov'd one kept on.... running, and after him she ran! Two aged pi - ous ladies o'erheard what
- treat near..... by. The prince, at first, believ'd not that his daughter was so sly, But when they had convinced him, enraged by



had oc - curred, And rushed to tell the fa - ther, with ma- ny a dam- ning word,
what he..... heard, He smote all things a - bout him, and tore his hair and beard.





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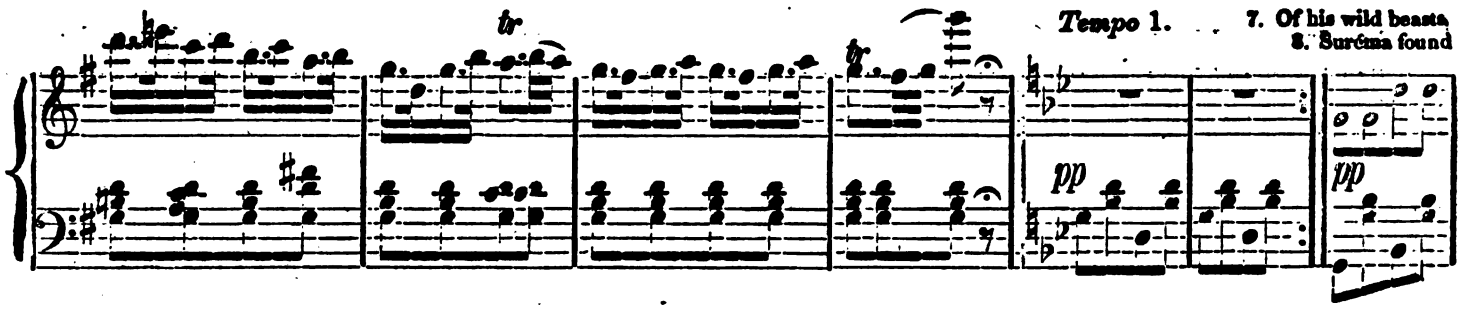
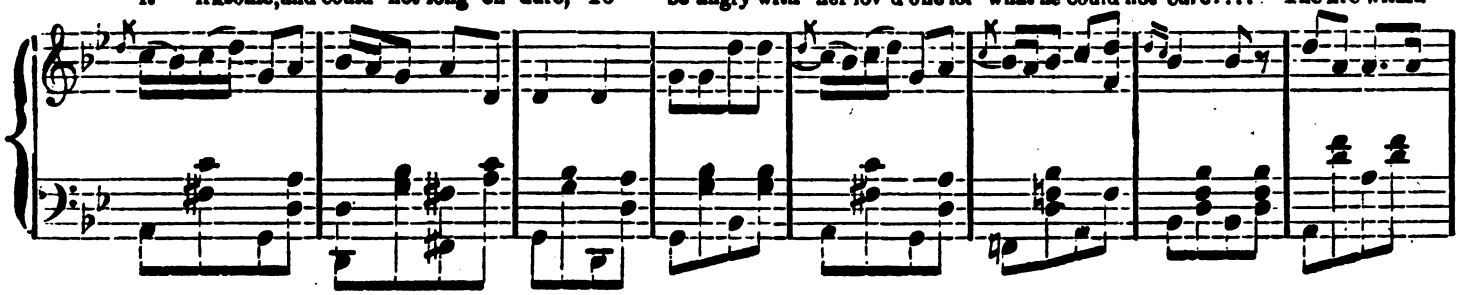
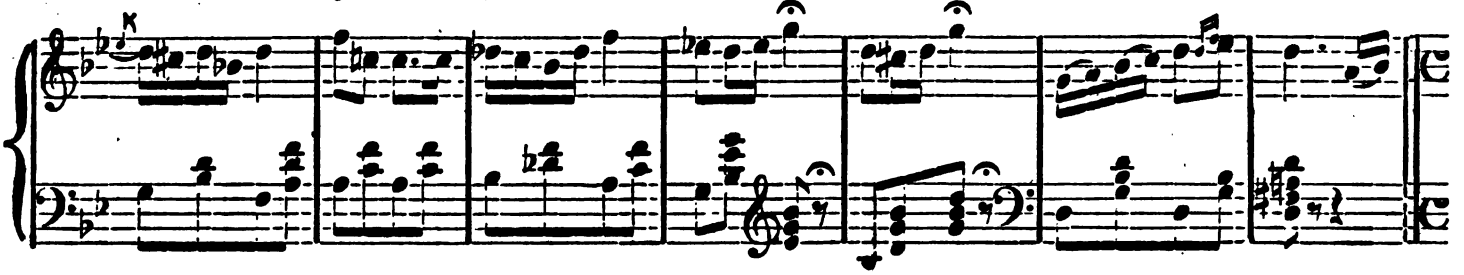


the keep - er, a dark - ey, call'd he there, With many an an - gry gesture, and many a vengeful air; .... He whisper'd some-
it irksome, and could not long en- dure, To be angry with her lov'd one for what he could not cure .... The fire within

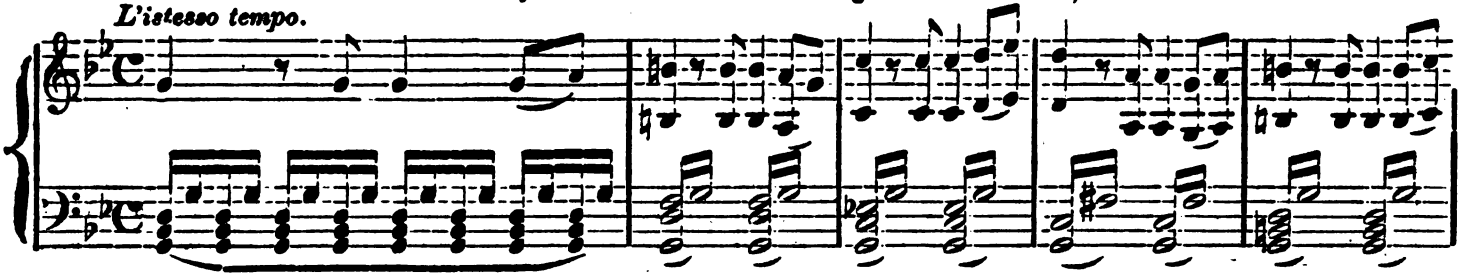


- thing fearful to his astonished ear, And ..... then his .... heart grew calm - er, his voice more soft and
her bosom could not be quench'd at will, So ..... she made to Ben con - fess - ion that she adored him

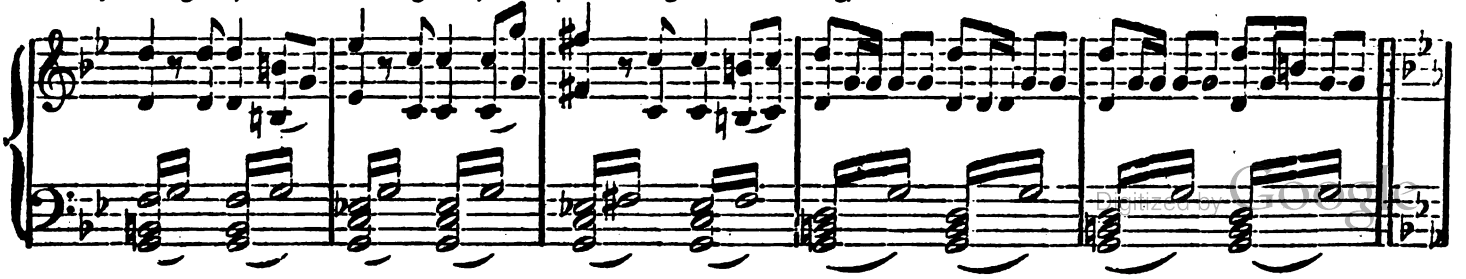


clear.
still. 9. But scarce - ly had the lovers be - gun to taste their bliss, And lose their wits and senses in

L'istesso tempo.



[sprung.
many a loving kiss, When with roarings loud, terrific, that through the still air rung, Two wild beasts from the thicket rushed out and towards them



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BEN JEMIN *and* SUREMA *flee with genuine screams of terror.* KANTCHUKOFF *and* STEIPANN *appear as shadows with swinging sabres*

Marziale.

IZZET-PASHA.

Two Russians! the play is new and good;
Zwei Russen, der Spass ist gar nicht schlecht;
Due rus - si lo scherzo è o - ri - gi - nal,

Marziale.

pp

LYDIA. (aside.)

At last!
Triumph!
Ei son!

Make those wild beasts appear; that would not be so bad! Go on, then, go on, then—
der Mos- ko- wit als wil- des Thier, so ist es recht! nur wei - ter, nur wei- ter,
farli sp - pa - rir quai belve in - ver che non c'è mal! in - nan - zi, in - nan - zi,

On us it smiles a-gain! Sweet li - ber-
Die Freunde rücken an! Die Frei- heit
à noi sor - ri - de già la li - ber-

Don't you in - ter - rupt! The play is good, ah ha! 'tis good, and makes me
bleiben wir da - bei! Der Spass ist gut, ha, ha, sehr gut, und auch ganz
non l'in - ter - rom - piam, lo scherzo è buon, ah, ah, e ri - de - re mi

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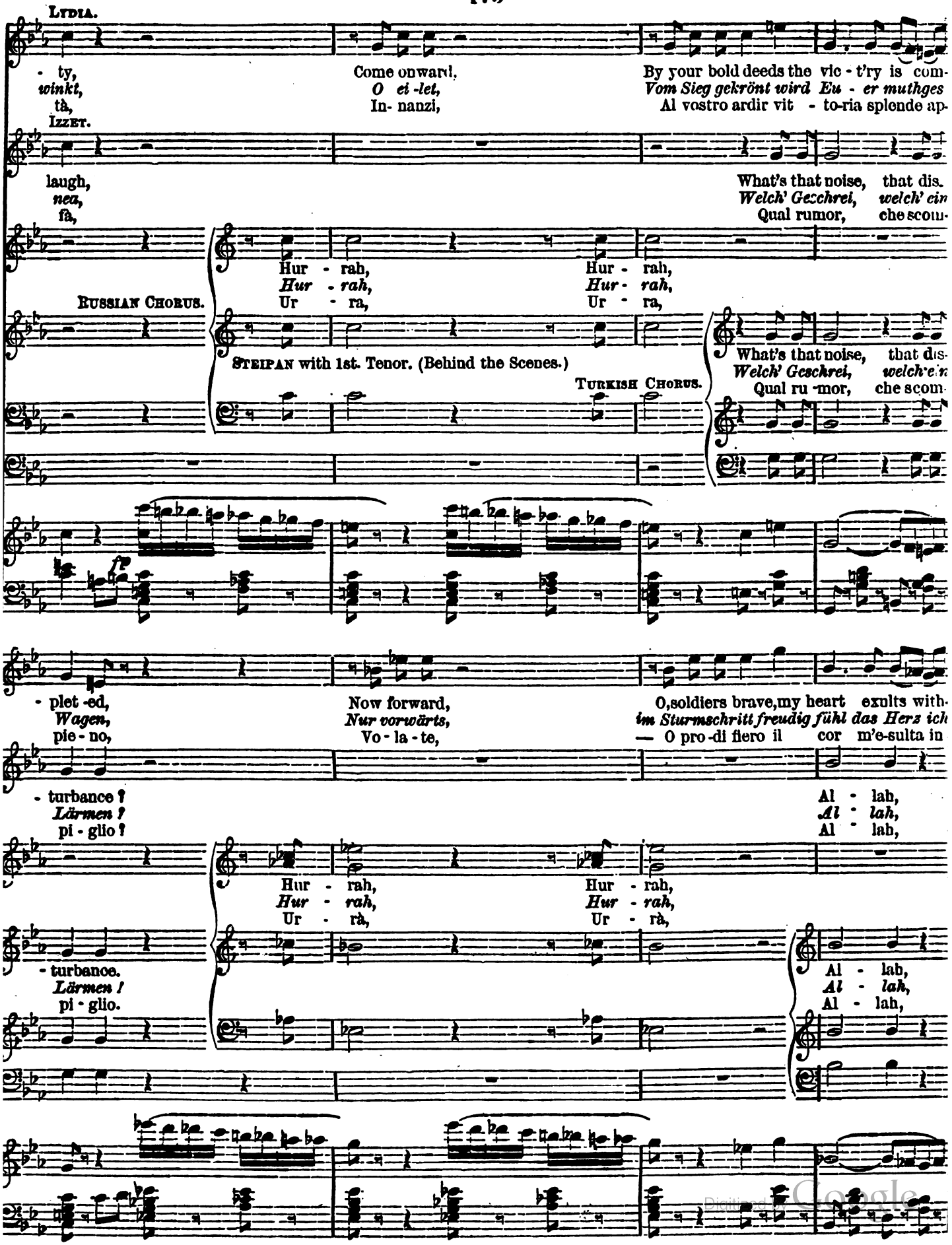

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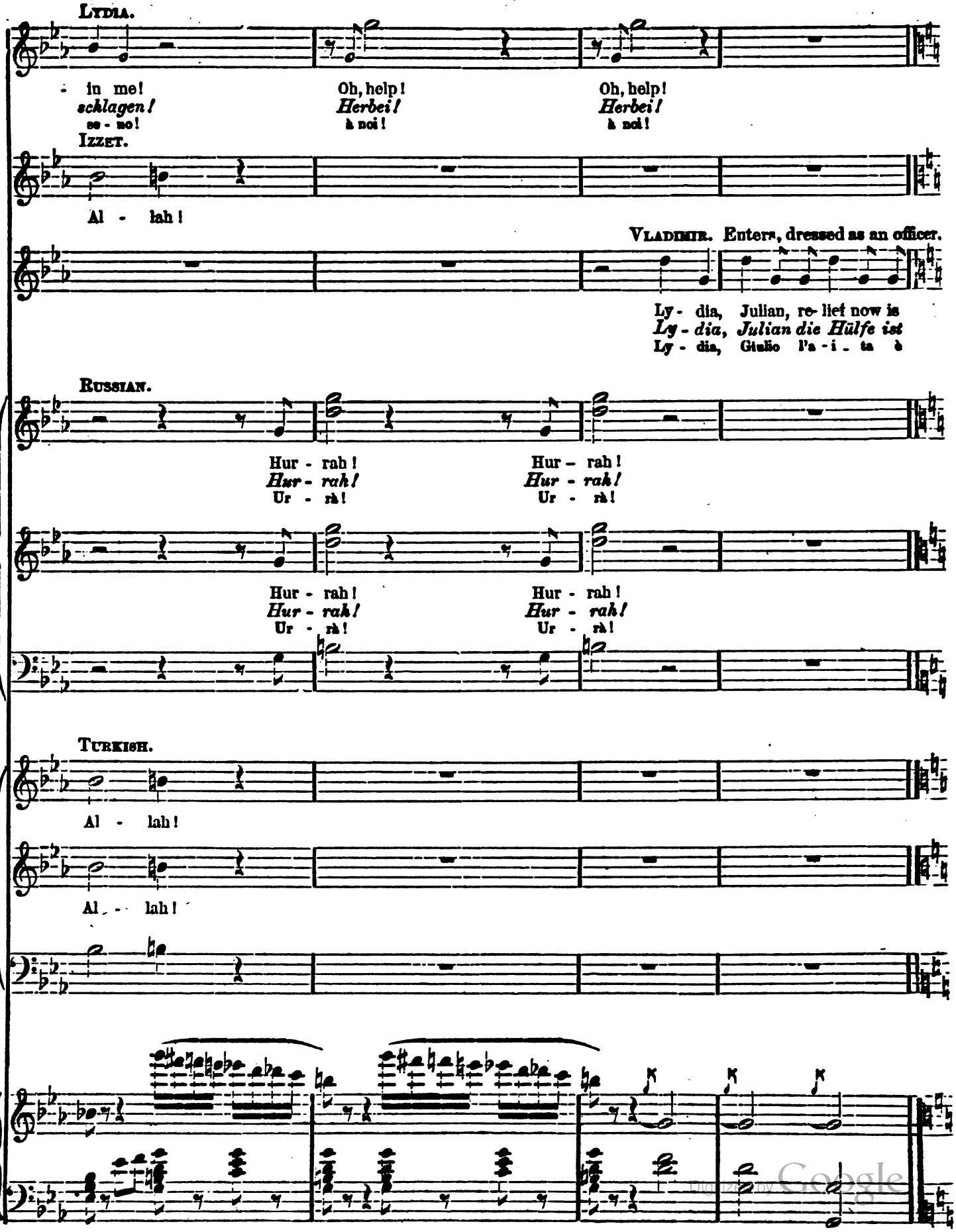

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Pesante assai. (He tears down the sheet. The Russians are disclosed thronging the stage, with fixed bayonets. Beyond the garden-wall is seen the entire city in flames.)

Lydia.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall' - ner Pracht!
Rus - sia fulge in tutto il suo splen - dor!

Vladimir.

here! Vladimir (*hiding behind* Julian). For heaven's sake don't let him recognize me
nah.
quà!

Nursid. Besika. Diona. Suleika.

Al - lah, o'er us in thy splen - dor shine!
Al - lah, grosser Al- lah ret - te uns!
Al - lah a noi brilla il tuo splen - dor!

Izzet.

Al - lah, on these Russian trai - tors fall!
Al lah struggi il rus - so tra - di - tor!

Julian. Steipann.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall' - ner Pracht!
Rus - sia fulge in tutto il suo splen - dor!

Kantschukoff.

Russian Chorus.

Soprano.

Rus - sia now in all her splen - dor shines!
Heil dir Russland in kri - stall' - ner Pracht!
Rus - sia fulge in tutto il suo splen - dor!

Tenor.

Bass.

SPOKEN.

Kantschukoff.

Surrender yourselves without opposition. No one departs from here

Turkish Chorus.

Soprano.

Al - lah, on these Russian trai - tors fall!
Al - lah grosser Al-lah ret - te uns!
Al - lah struggi il rus- so tra - di - tor!

Tenor.

Bass.

Izzet.

This is my Kismet.

Pesante assai.

fff

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GENERAL KANTCHUKOFF. Where is *she*? where is Fatinitza?
JULIAN. Fatinitza has been carried off.
KANT. Fatinitza carried off? Just wait, Pasha! for that I annex all your wives.
ZULEIKA. Exalted sir, we shall follow you with pleasure. [*To* IZZET] That shall be your punishment. you reform Turk!
THE OTHER WOMEN. Evett! Evett! Yes! yes!
IZZET. Mustapha, persuade them!
MUS. To hear is to obey! [*About to use his whip.*]
KANT. (*striking* MUSTAPHA *with the knout*). *Chorrt vasmi!* You son of a Turk! [*To the Officers*] Take the women with you. And you, Pasha, the knout for you!
IZZET. Oh, *Kismét! Kismét!*

Allegro. LYDIA.

Oh, how through the gold - en
O wie ist das so char-
Bel - la splende e ful - gi-

NURSID. BESIKA.

DIONA. SULEIKA.

IZZET.

Al - - lah! oh!
Al - - lah! au!
Al - - lah! au!

JULIAN. STEIPANN.

SPOKEN.

Ah, yes! the whiplash! Ah, yes, the whiplash!
Nur mit der Knute, Nur mit der Knute!
Ah, si la frus - ta, Ah, si la frus - ta,

KANTSCHUKOFF.
And the knout waits for the Pasha.

KANTSCHUKOFF.

Hur - rah! Oh, how through the gold - en
Hur - rah! O wie ist das so char-
Ur - rà! Bel - la splende e ful - gi-

Al - - lah! Al -

Allegro.

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haze, Of joy. now stream the brilliant rays! 'Mid clashing of arms a-round,
mant, O-ri-ent mit dem A-bendland geh'n von nun an Hand in Hand
da del-la le-ti-zia l'i-ri-de, e dell'armi al so-ni-to

oh! That in-fern-al Kis-met! oh! oh!
au! Du ver-dammtes Kis-met! au! au!
au! Ma-le-det-to Kis-met! au! au!

So well to the back 'tis ad-justed! Ah, yes! the whiplash! Ah, yes! the whiplash! So
pa-rirt man gleich auf die Mi-nute, nur mit der Knute, nur mit der Knute pa-
si dor-si mai semp-re s'ag-giusta, ah, si la fruta, ah, si la frusta, si

haze, Of joy, now stream the bril-lant rays. 'Mid clashing of arms around,
mant O-ri-ent mit dem A-bendland geh'n von nun an Hand in Hand
da del-la le-ti-zia l'i-ri-de, e dell' armi al so-ni-to

-lah! Dost thou not see? Al-lah!
-lah! be-schüt-ze uns Al-lah!
-lah! ne scor-gi tu!

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An- thems from grate - ful hearts resound! Ar - dor, va - lor! laurels and
ge - ei - nigt durch der Lie- be Band! *Ho io ho io zu rechter*
se - gna di gio - ja il can - ti - co! Ar - dir, va - lor, e nuovi al

That in - fern- al Kis - met! oh! oh! oh!
dieses höllen Kis - met! au! au! o!
infer - na - le Kis - met! au! au! o!

well to their back 'tis ad - justed! Ah, yes! the whiplash! Ah, yes! the whiplash! All form now in
- rirt man gleich auf die Mi - nute, nur mit der Knute, nur mit der Knute parirt man so-
dor - si mai semp- re s'ag - giusta, Ah, si la frusta, si, si la frusta, in rigo fà

An- thems from grate - ful hearts resound! Ar - dor, va - lor! laurels and
ge - ei - nigt durch der Lie- be Band! *Ho io ho io zu rechter*
se - gna di gio - ja il can - ti - co! Ar - dir, va - lor, e nuovi al

Wilt thou not save? Al - - - lah! O my poor
O ret - te uns! Al - - - lah! Die schönste
me sal - va tu! Al - - - - lah! O gran de

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bays, will crown these days, laurels and bays. Ah!.... ...
Zeit war Hil-fe da, war Hilfe da, ach!.....
lor si mie-te-rà, si mie-te-rà, ah!.....

bays will crown these days, laurels and bays laurels and bays will crown these
Zeit war Hilfe da, war Hilfe da, zu rechter Zeit war Hilfe
lor si mie-te-rà, si mie-te-rà, e nuovi al-lor si mie-te-

Al - - lah! Al - - lah! Al - lah! in-fer - nal Kis-
Al - lah! Al - lah! Al - lah, ver-loh - ren sind
Al - - lah! Al - - lah! Al - - lah, in-fa - - me Kis-

line, every Cor-po-ral, Captains, Majors all, every Ge-ne-ral, And the great Kantschu-
gleich jeden Korpo-ral, je-den Admi-ral, jeden Ge-ne-ral, und auch den Kantschu-
star og-ni ca-po-ral, og-ni uf-fi-cial, og-ni ge-ne-ral anche il gran Kancin-

bays will crown these days, laurels and bays, laurels and bays will crown these
Zeit war Hil-fe da, war Hilfe da, zu rechter Zeit war Hilfe
lor si mie-te-rà, si mie-te-rà, e nuovi al-lor si mie-te-

back, how it will ache! how it will ache! O my poor back, how it will
Schläg' sind uns so nah, sind uns so nah, Al-lah die Schläg' sind uns so
lor la schiena av-rà la schiena av-ra, si gran do-lor la schiena a-

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yes!
ja!
sì!

days!
da!
rà!

met!
wie!
met!

koff!

days!
da!
rà!

ache.
nah!
vrà!

ff

End of 2d Act.

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THIRD ACT.

CHIMES OF PEACE.

ODESSA.—In the summer palace of Gen. Kantchukoff. A magnificent hall, opening in background upon a very broad balcony, with view of the picturesque domes, towers and spires of Odessa, together with a part of the harbor and sea. The palace is situated on high land. The hall is octagonal; has several entrances, two of which are in corners R. and L., background, and are approached by steps. The door R. leads to the palace chapel. Before the curtain rises, the ringing of bells is heard; also cannon-shots, with rolling echoes and military commands.

[*When the curtain rises,* LYDIA *with the four women hasten across the scene on balcony. All gaze fixedly off* R., *and wave their handkerchiefs.* LYDIA *comes forward while the four women remain in the background.*]

BELL SONG.

ANDANTINO maestoso con moto.

Piano.

(*Bells on the stage.*)

f

cres.

mf

p

Ped. * Ped. *

tr

pp

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LYDIA.

Ho - ly bell,..... Whose peal out - ringing, Joy is bring - ing, I feel..... it flinging
Glocken - klän - ge kün-den, Frieden, trö - stend klingt es, und weit - hin dringt es
Sa - cro bron..... zo in nu con - cen - to di con - ten - to, fi - dar - ti sento all'

O'er us its spell! Thou of peace..... art the o - va - tion, The con - so - la - tion of
mit hel - lem Ton. Fro - he Kun - de ist be - schieden dem gan - zen Land bis zum
au - ra il suon! Sei di pa - ce la pa - ro - la si che con - so - la l'af

wea - ry hearts! Chime on gai - ly! for thy ringing Hope re -
fern - sten Strand. Al - len bringet, Friedens - kun-de schon der
fran - to cor, suo - na, squil-la, per te bril-la nuo - va

- newed im - parts. But, a - mid the joy, can I re - joice? Comes to me sweet peace with
Glo - cken - ton. A - ber hier im In - nern fragt es bang: Tönt auch mei - nem Her - zen
spe - me an - cor! Ma poss' - io di gio - ja pal - pi - tar? Vien pur me la pace a

pp

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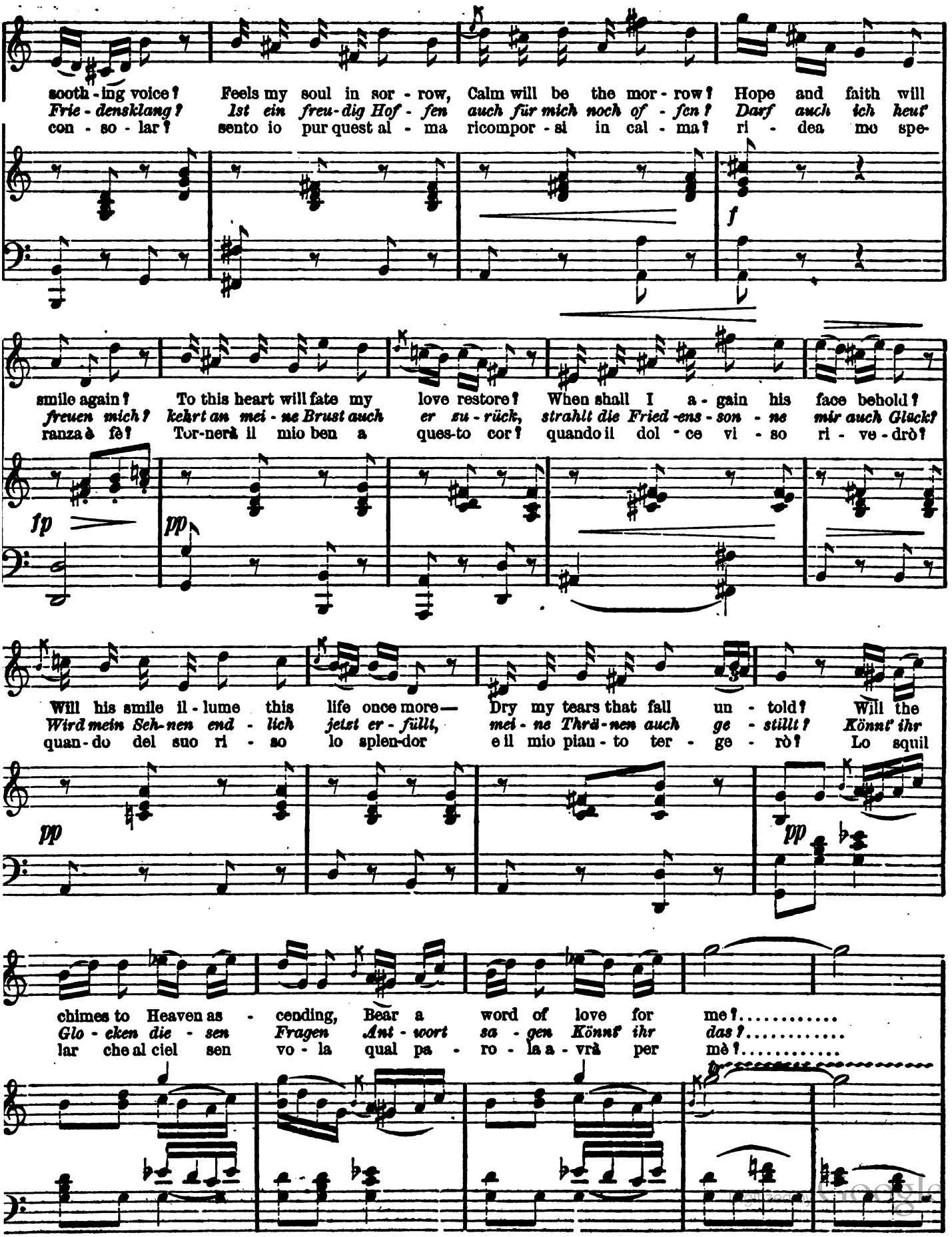
soothing voice? Feels my soul in sorrow, Calm will be the morrow? Hope and faith will
Friedensklang? Ist ein freudig Hoffen auch für mich noch offen? Darf auch ich heut'
consolar? sento io pur quest alma ricomporsi in calma? ridea me spe-
f
smile again? To this heart will fate my love restore? When shall I again his face behold?
freuen mich? kehrt an meine Brust auch er zurück, strahlt die Friedenssonne mir auch Glück?
ranza è fè? Tornerà il mio ben a questo cor? quando il dolce viso riverdrò?
fp
pp
Will his smile illume this life once more— Dry my tears that fall unto ld? Will the
Wird mein Sehnen endlich jetzt erfüllt, meine Thränen auch gestillt? Könnt' ihr
quando del suo riso lo splendor e il mio pianto tergerò? Lo squil
pp
pp
chimes to Heaven ascending, Bear a word of love for me?.....
Glocken diesen Fragen Antwort sagen Könnt' ihr das?.....
lar che al ciel sen vola qual paro la avrà per mè?.....

Ho - ly bell!..... Thy peal out - ringing, Joy is bring - ing, Its sounds.... are flinging
Glocken - klän - ge kün-den Frieden, trö - stend klingt es, und weit - hin dringt es
Sa - cro bron..... zo in un con - cen - to di con - ten - to, fi - dar..... ti sento all'

O'er us their spell, their spell! Bim! bam! Sa - cred herald from a - bove Art
mit rei - nem hel - lem Ton! Bim, bam; Lied des Friedens tö - ne fort, von
au - re il suon! il suon! Bim, bam, sa - cro suono nun - zia - tor sei

thou of love, Ah! ..... Yes, har - bin - ger of love, ... of love thou
Ort zu Ort. Ja .... ach tö - ne fort, ach ja..... von Ort zu
tu d'a - mor! Ah!..... si nun - zia - tor d'a - mor..... d'a - mor sei

art, Harbin - ger thou art of love! .....
Ort! Tö - ne fort von Ort zu Ort!.....
tu, nunzia - tor sei tu d'a - mor!.....

Ped.

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YDIA *seats herself. The four women come forward: they wear becoming Russian costumes.*)

TEIPANN (*limps in with a cane. He bears the cross of St. George on his breast*). A guest!

LL. (*joyfully*). Vladimir! Vladimir!

TE. No; his friend, the newspaper man!

YDIA. What fortune! Perhaps he brings glad news.

LIAN (*enters* R.; *bows*). At first glad news,—I live; then gladder news, *he* lives; then the gladdest news of all, he is close by!

OUR WOMEN (*joyfully*). *Allah kerim!* he lives!

TE. (*joyfully*). He lives!

YDIA (*joyfully*). At last, certainty: he lives! (*Offers him a chair.*)

L. I hastened to come before him, princess, that I might find out the truth about a certain rumor,—that you are betrothed to a Prince Terchi—Shwerchi—(*sneezes*) Hachoo!

YDIA. Swertikoff!

L. Swertikoff—correct. Is that true?

YDIA. Yes and no. My uncle, who has won over the Grand Duchess Imanovana, wants me to marry him!

L. Poor Vladimir!

YDIA. Rather say "Poor Swertikoff!" for I will never marry him, never!

L. Good enough! Well, Vladimir has deserved you. With the name of Lydia on his lips, he wrought heroic deeds at Plevna. You know I was with the Russians all through the siege.

TE. (*grumbling to himself*). Chorrtu! A reporter there while I—(*pointing to his maimed foot.*)

L. Well, Steipann, how goes it?

TE. (*hobbles*). Miserably, miserably! as you see. The devilish Turkish bullet! But the fair princess has taken good care of me here in the general's palace.

L. (*seating himself by* LYDIA). Well, how is the old gentleman? I hope the course of events has made him forget the divine Fatinitza?

YDIA. On the contrary, he is possessed with the idea of finding his love again; and only in order to find an excuse to talk constantly about Fatinitza did he allow me to take these poor women into the palace.

L. What! The lovely collection from Izzet Pasha's harem in a Russian edition! (STEIPANN *and four women withdraw to background.*)

L. (*to* LYDIA). So the old gentleman is determined to marry you off this very day. I see it is high time that we should take an active part.

YDIA. But how?

L. I hardly know how myself as yet. (*Calls.*) Steipann!

E. Sir?

L. Announce me to the general. (*The General is heard cursing in the most fearful manner behind the scenes.*)

E. The general is announcing himself. He has been so ever since the days of Rutschuk. Come, girls, let us get out of his way! (*He extends both arms for the women to take. In going, business among the women of disputing for him.*)

NERAL KANTCHUKOFF (*enters* R.; *is in uniform, but without epaulets and sword; wears a Russian fatigue-cap*). Chorrt vasmi! Ten thousand lashes with the knout for this scamp of a chamberlain! What did I say?—ten thousand? No, twenty thousand—a hundred thousand—with the *knout!*

. Ah, I see that our friend, the general, is as strong in his decimals as he was when before Rutschuk.

N. (*enraged*). Rutschuk! (*Sees* JULIAN; *calms down.*) What! Hardy? (*Warmly.*) Ah, my dear friend, welcome to Odessa!

. Thank you, general!

N. What happy accident brings you hither to-day?

. I came on with a part of the Plevna corps to describe their reception home. Six columns by cable!

N. Good! Now you can be a witness; but, first, a word to my niece. Lydia Imanovana!

DIA. Uncle?

N. Your betrothed, the Prince Swertikoff, has assembled himself in the reception-saloon. It is my wish that you welcome him.

DIA. But, uncle!

GEN. Don't contradict! you know me! Your betrothal is an act of gratitude on my part. Forty years ago he saved my life, when I was a lieutenant in the Caucasus.

JUL. If my computations are correct, then the youthful bridegroom must be at least fifty-eight years old.

GEN. (*with satisfaction*). You undervalue him. He is sixty-four. A brave man! In saving me, he lost an eye; and a fragment of a shell took away the greater part of his left ear, and made him nearly deaf.

JUL. If he is a shelled ear, he must be a cob.

LYDIA. And you will marry me to such an ancient ruin?

GEN. He is one of the best fellows in all Russia. In the good old days of serfdom he owned sixty-thousand souls.

JUL. And not much of a body.

LYDIA. I feel no calling to act the part of ivy to this ruin.

GEN. Sorry for you; but you must marry him.

LYDIA. I shall scratch out both his eyes!

GEN. Impossible! he has only one eye.

LYDIA. Uncle, you are a monster!

GEN. Many have told me that; but somehow I could never believe it!

LYDIA. I shall carry my case to the Czar.

GEN. You can do that after the wedding, Lydia Imanovana. I have given my word to Swertikoff. You know me; so go and welcome him.

LYDIA. Never!

JUL. (*in undertone*). Obey him, princess; and in the meanwhile I will try to bring the old gentleman round.

GEN. Do not work me up, Lydia,—and go! Welcome Swertikoff, (*calls after*) and don't forget,—he can only hear with his right ear!

LYDIA. Well I shall scream such an energetic "No!" into it, that that also shall be made deaf! (*Exit* R.)

JUL. (*aside*). Fatinitza must help us again. (*Aloud.*) May I know, general, your reason for marrying off the princess so summarily?

GEN. You know it already, sir.

JUL. I?

GEN. Fatinitza is the reason.

JUL. (*astonished*). Oh!

GEN. Yes, my friend; you know that Fatinitza disappeared on that day, and left no trace behind her.

JUL. I remember. (*Aside.*) Because she was transformed back to Vladimir.

GEN. Hassan Bey, that Turkish rascal, abducted her.

JUL. So they say.

GEN. I know where she went to.

JUL. I am curious to hear.

GEN. (*takes a paper from his pocket*). I have offered a reward of one hundred thousand silver roubles for her. These posters are to be seen on every street corner throughout the Orient. (*He unfolds a large poster, very loud in tone, printed in English on one side and in Arabian on the other; on the English side, the name "Fatinitza" and the figures "100,000 roubles" are plainly to be read.*) All at once I received tidings, "She lives!"

JUL. (*taken aback*). Really!

GEN. And more,—just imagine my insane joy!—she is to be mine this very day.

JUL. Who?

GEN. Why, Fatinitza!

JUL. (*aside*). Can it be that Vladimir is up to another of his mad pranks?

GEN. (*working up from his excitement to a pitch of the most extreme enthusiasm*). Vuika, the Bulgarian spy,—the brave fellow!—has discovered her. He has already written me several letters,—this, this, and this here; and ten minutes ago I received these lines. (*Throws all the letters but one on a table, trembling with excitement.*) Just imagine my unspeakable joy! He writes—he writes: (*attempts to read the letter*) Your Excellence—Your Excellence—Your—(*Takes off his specs.*) I cannot read: the letters dance before my eyes for very joy! (*Gives* JULIAN *the letter.*)

JUL. Allow me, general, Vuika writes,—

'TIS NOW THREE MONTHS.

No. 22.

DUET.

Moderato.

1. 'Tis now three months that I have wan - der'd, Fair Fa - ti - nit - za's flight to trace; In Cai - ro, Smyr - na, gold I've squan - der'd, And touch'd at many an - oth - er place. And such a
2. The old Ba - shaw of Ne - gro - pon - to, Up - on her threw his eyes, one day; He bought, not on his own ac - count, tho', And ship'd her off to Tu - nis's Bey! The Bey, not
1. *Um Fa - ti - nit - sa's Spur zu fin - den, reist viel um - her ich in der Welt; in Af - ri - - ka, Eu - ro - pa - sar ein - mal vor - - bei, der kauf - te sie für frem - de*
2. *Da ging der Pa - scha von Ru - me - lien an dem Ba - A - sien hatt' ich A - gen - ten auf - ge - - stellt. So ist es Rech - nung spe - dirt nach Tu - nis sie sum Bey. Der Bey konnt*
1. Già son tre me - si che vo in gi - ro la fa - ti - - nizza a rin - trac - - ciar, Al - ge - ri, Smir - ne, Cairo, E - pi - ro m'è pur toc - - ca - to vi - si - - tar! Oh, le fa -
2. Un di il Pa - scià di Ne - gro - pon - to git - tò gli occ - chi sù di lei, ei la com - - prò per al - trai con - to è la spe - di a Tu - - ni - gi al Bei! Il Bei non

Moderato. 6 6

sempre. *ppp*

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dog's life, lone and drea - ry, While seek - ing her, did I en -
long in glad pos - - ses - sion, Of in - di - - ges - tion died, they
end - lich mir ge - - lun - gen; zwar gro - sse Ko - sten hat's ge -
sie nicht lang be - - hal - ten, er starb durch ei - nen Sturz vom
- ti - che son da ca - ni che ri - cer - - can - do - la du -
mol - to la go - - det - te poi - chè mo - - rì d'in - - di - ge -

- dure, From land to land I trav - el'd, wea - ry At last I
say; The son, who fol - low'd in suc - - ces - sion, To his Mu -
- macht, sie ist durch vie - le Händ' ge - - gan - gen, bis ich zu
Pferd, nach we - nig Wo - chen hat sein Er - be dem Mu - schir
- rai, l'an - dò per molte e mol - te ma - ni ma pur al -
- stion, il fig - lio suo gli suc - ce - - det - te e à un suo

KANTSCHUKOFF.

found her, fast and sure. O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, What handling
- shir gave her a - way! What handling
Stan - de sie ge - bracht, O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, was hast du
sie als Frau ver - ehrt. was hast du
- fin la ri - tro - vai! O Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ta - niz - za, te ne toc -
muscir la diede in don! te ne toc -

f

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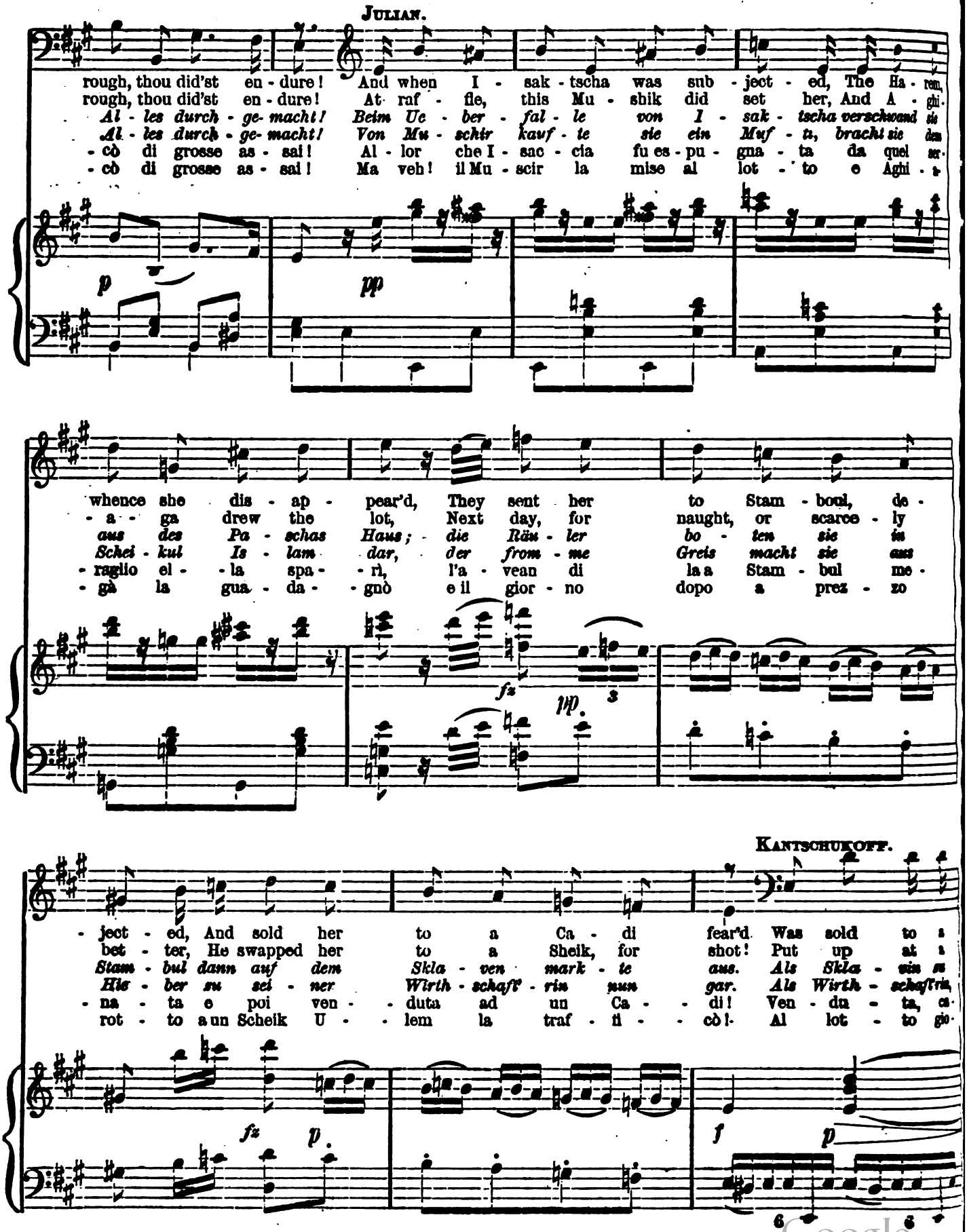

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JULIAN.

Ca - di, whose eyes were blear'd. The Ca - di fail'd, and off he
raf - fle's too hard a lot! 'Twas with this last one, that I
Mark - te welch' ein Ge - schick! Man hielt sie a - ber hoch im
gräs - lich, das ist zu viel! Ihm zahlt' ich sie mit schwe - rem
- pi - te ad un Ca - di! Il sor Ca - di fe ban - ca -
- cata è trop - po dav - ver! Fu da co - stui che l'ha tro -

scram- bles, The Court con - demn'd him in a flash, They led her
found her, And quick - ly brought her here a - gain. 'Tis strange with
Prei - se, und da das Geld grad siem - lich rar, so wollt' sich
Gol - de, hab' auf dem Dam - pfer sie ge - schafft, und wun - der -
- rot - ta e il tri - bu - nal la se - que - strò, la fu al ba -
- va - ta e ve l'ha por - to col va - por e stu - pi -

to the mar - ket sham - bles, And left her there on sale for
such temp - ta - tions round her, She pure and faith - ful doth re -
lang kein Käu - fer fin - den, der sie be - zah - len konn - te
bar es blieb die Hol - de trotz al - dem treu und tu - gend -
zar di poi con - dot - ta ed ivi in ven - di - ta re -
re - tè, s'è ser - ba - ta im - ma - co - lata e fida o -

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cash! They led her to the o - pen mar - ket, And left her
- main. 'Tis strange, that with temp - ta - tions round her, She pure and
bar, so wollt sich lang kein Käu - fer fin - den, der sie be - .
- haft und wun - der - - bar, es blieb die Hol - de trots all - dem
- stò, la fu al ba - - zar di poi con - - dot - ta ed ivi in
- gnor, e stu - pi re te, s'é ser - - ba - ta im - ma - co - .

KAUTSCHUKOFF.

To mar-ket they brought her, But no one had bought her, They knew not her
From Her-od to Pi - late, From Mushir to Bey, Still virtuous and
Kein Käu-fer, kein Käu-fer, das ist mir un - glaublich, es wiegt ja Mil-
Vom Muschier zum Muf- ti, vom Muf- ti zum Bey doch wahr-lich die
All' a - sta fu mes - sa ni - un l'hà com - pra - ta, non l'hanno sti-
Da Erode a Pi - la - to, dal Muscir al Be - i e pu - ro ser-

there on sale, for cash!
faith - ful doth re - main!
- sah - len konn - te baar!
treu und tu - gend - haft!
ven - di - ta re - stò!
- la - ta e fi - da o - gnor!

val- ue in vir- tues or cash! O Fa - ti- nit- za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Ah, how muc
faithful thou com'st back to-day! My love re-
- llo - nen ein sol - ches Ju-wel. O Fa - ti- nit- sa, Fa - ti- nit - sa, Fa - ti - nit - sa, Fa - ti - nit - sa, was hast du
Hol - de die Tu-gend, die Treu. was hast du
- ma - ta al giu - sto va - lor. Ó Fa - ti- niz- za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ta - niz - za, oh quant
- ba - to bel flo - re ti sei. mi si rad-

fz

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1st. 2d. *f*

grief did'st thou en - dure! - dure! O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti -
- doub - les in my breast! breast!
Al - les durch - ge - macht? - *macht?* *O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti -*
mai te ne toc - cò! - cò! O Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti -
- doppia in sen l'a - mor! - mor!

p *f*

- nit - za, His love re - doubles in his breast!
- *nit - za,* *was hast du Al - les durch - gemacht!*
- niz - za, gli si raddoppia in sen l'a - mor!

- nit - za, My love re - doubles in my breast!
- *nit - za,* *was hast du Al - les durch - gemacht!*
- niz - za, mi si raddoppia in sen l'a - mor!

ff

JULIAN (*aside*). I hardly know what to say to this. (*Aloud.*) According to this description Fatinitza appears to have been in pretty brisk demand.

GENERAL. But, in spite of all, she kept her troth, and withstood the blandishments of all Pashas, Mushirs, and Muftis. And the steamer from Constantinople is due to-day.

JULIAN (*aside*). I shall wait the next development with curiosity.

GENERAL. And so I marry Lydia to the Prince Swertikoff to get her out of my way.

JULIAN (*aside*). Aha!

GENERAL. You see, two women in the house,—that wouldn't work! But congratulate me.

JULIAN. Certainly, general. I tender you my most heartfelt sympathy,—only—

GENERAL. Only? *Chorrt vasmi!* What reason is there for an only?

JULIAN. You have perhaps forgotten that Fatinitza has a brother.

GENERAL. *Had* a brother,—I know,—an officer who fell at Plevna.

JULIAN. Oh, no! he lives, and made a hero of himself at Shipka. He came with the troops to-day.

GENERAL. Well, so much the better. He shall come to the wedding and witness our happiness. He belongs to the family.

JULIAN (*aside*). Everything is all right now! (*Aloud.*) May I summon him, general?

GENERAL. Yes, as soon as possible. As for me, I will ascend to the palace-roof. The fresh air will cool the raging cataract of my excited blood. O Fatinitza! &c. (*Repeats the letter refrain; exit* L. *stormily.*)

JULIAN (*hurries to the balcony, and beckons below*). There! first he —and now—(*Goes to door* R.)

(LYDIA *enters* R., *and advances.*)

JULIAN. Ah, princess, you are already here! And he will come in a moment.

LYDIA (*joyously*). Vladimir?

JULIAN. If you follow my directions, he shall be yours this very day.

LYDIA. Impossible! My uncle has the Grand Duchess Imanovna on his side.

JULIAN. And in my modest self you have the Grand Duke of the Press on your side. Depend upon me!

(VLADIMIR *enters from balcony—he has grown more manly, his mustache is heavier, and his face browner—in extreme ecstacy.*)

Google

TO THIS LOVING HEART.

No. 23. TRIO.

Allegro con fuoco.

LIDIA. (*with ecstacy.*)

I fold thee once more, O
Dich wie - der zu seh'n,
Ti stringo al mio sen mio

WLADIMIR. (*with ecstacy.*)

To this lov - ing heart I fold thee once more, O
Dich wie - der zu seh'n, dich wie - der zu seh'n,
Ti stringo al mio sen, ti stringo al mio sen mio

mf *p*

love, a - gain thy form I see, My fate no lon - ger I fear, Since it doth thee re-
welch' ein himmlisch süs - ses Glück, ach ja Gott hör - te mein Fleh'n, führt dich zu mir zu-
dol - ce a - mor ti veggo al - fin, più no non temo il de-stin, al - fin ti veggo an-

love, a - gain thy form I see, Naught else is so dear, Fate no lon - ger I fear, Since it doth thee re-
welch' ein himmlisch süs - ses Glück, jetzt mö - ge geschch'n, was bestimmt vom Geschick ich weich' nicht mehr zu-
dol - ce a - mor ti veggo al - fin, non curo al - tro ben più non temo il de-stin, al - fin ti veggo an-

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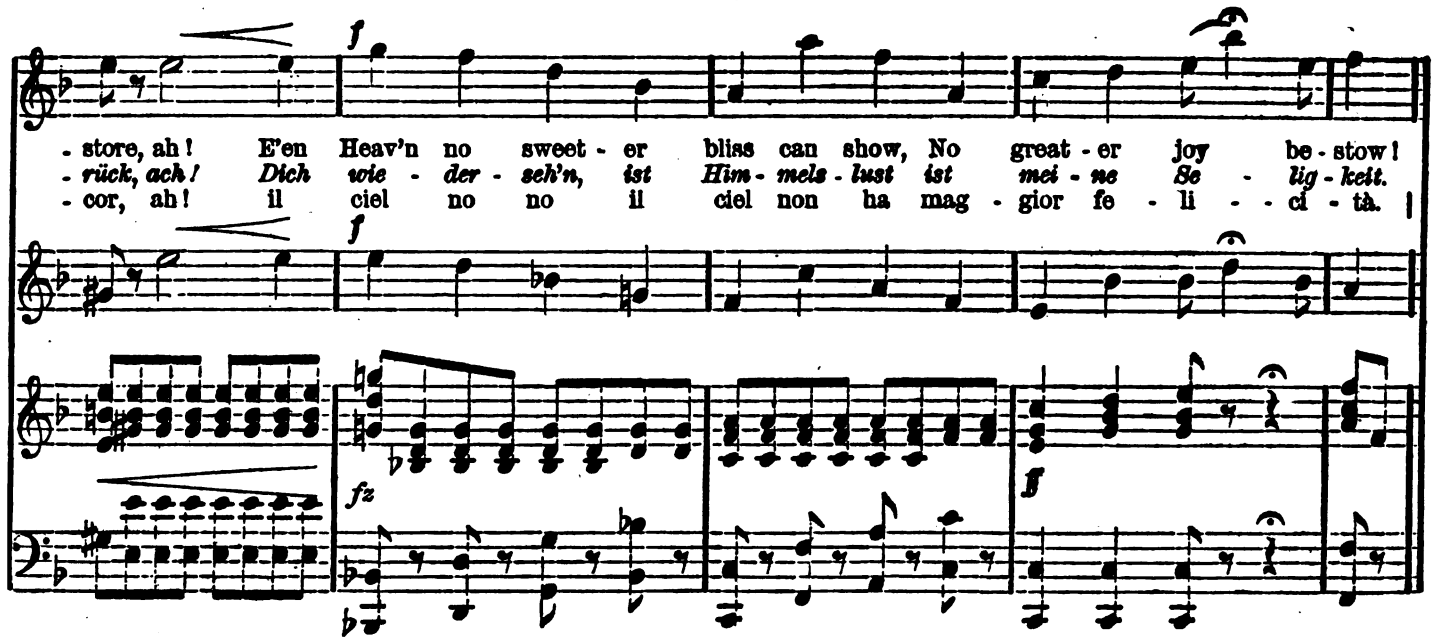

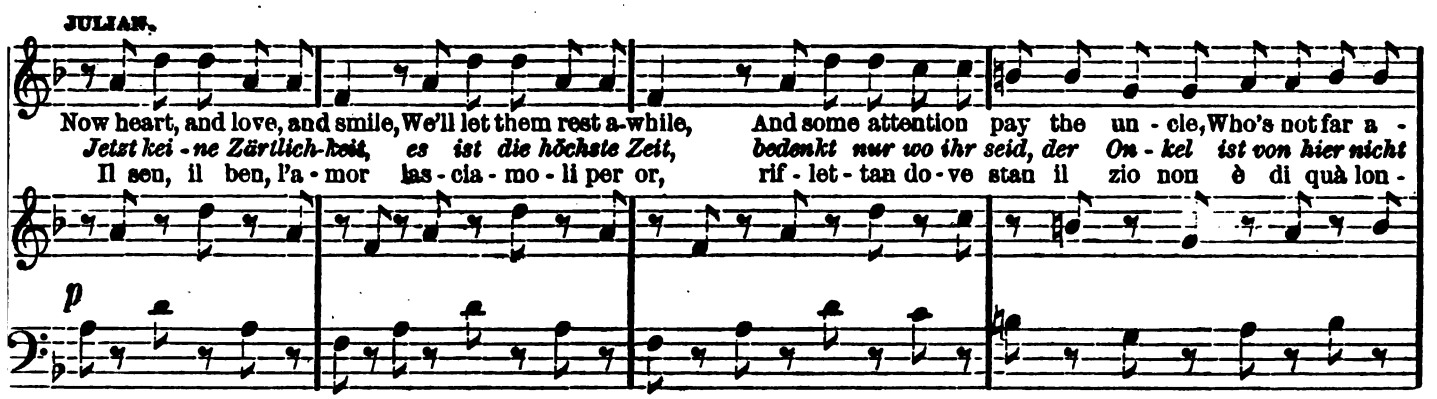

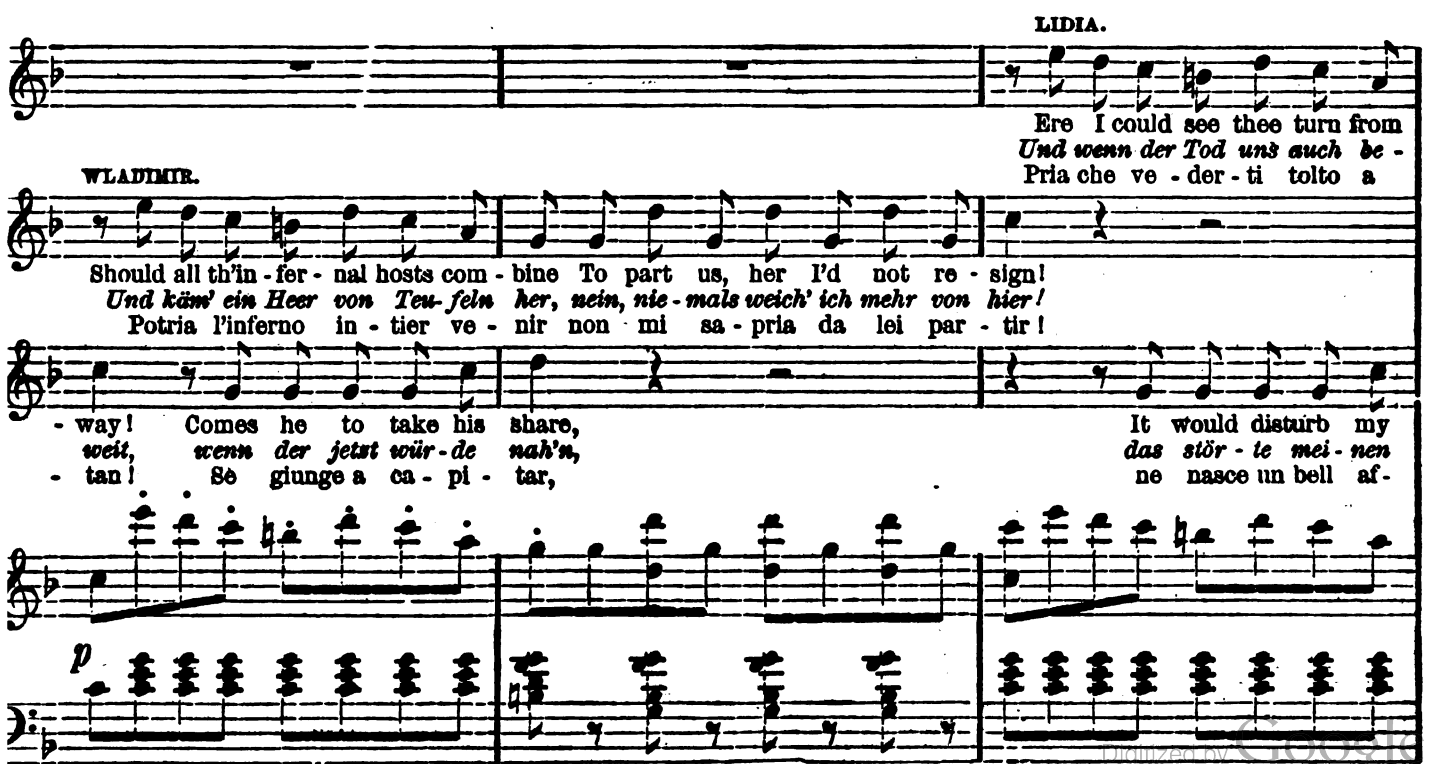

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Ho - ly bell!..... Thy peal out - ringing, Joy is bring - ing, Its sounds.... are flinging
Glocken - klän - ge kün-den Frieden, trö - stend klingt es, und weit - hin dringt es
Sa - cro bron..... zo in un con - cen - to di con - ten - to, fi - dar..... ti sento all'

O'er us their spell, their spell! Bim! bam! Sa - cred herald from a - bove Art
mit rei - nem hel - lem Ton! Bim, bam; Lied des Friedens tö - ne fort, von
au - re il suon! il suon! Bim, bam, sa - cro suono nun - zia - tor sei

thou of love, Ah! ..... Yes, har - bin - ger of love, ... of love thou
Ort zu Ort. Ja .... ach tö - ne fort, ach ja..... von Ort zu
tu d'a - mor! Ah!..... si nun - zia - tor d'a - mor..... d'a - mor sei

art, Harbin - ger thou art of love!.....
Ort! Tö - ne fort von Ort zu Ort!.....
tu, nunzia - tor sei tu d'a - mor!.....

Ped.

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DIA *seats herself. The four women come forward: they wear becoming Russian costumes.*)

EIPANN (*limps in with a cane. He bears the cross of St. George on his breast*). A guest!

L. (*joyfully*). Vladimir! Vladimir!

E. No; his friend, the newspaper man!

DIA. What fortune! Perhaps he brings glad news.

LIAN (*enters* R.; *bows*). At first glad news,—I live; then gladder news, *he* lives; then the gladdest news of all, he is close by!

UR WOMEN (*joyfully*). *Allah kerim!* he lives!

E. (*joyfully*). He lives!

DIA (*joyfully*). At last, certainty: he lives! (*Offers him a chair.*)

L. I hastened to come before him, princess, that I might find out the truth about a certain rumor,—that you are betrothed to a Prince Terchi—Shwerchi—(*sneezes*) Hachoo!

DIA. Swertikoff!

L. Swertikoff—correct. Is that true?

DIA. Yes and no. My uncle, who has won over the Grand Duchess Imanovana, wants me to marry him!

L. Poor Vladimir!

DIA. Rather say "Poor Swertikoff!" for I will never marry him, never!

L. Good enough! Well, Vladimir has deserved you. With the name of Lydia on his lips, he wrought heroic deeds at Plevna. You know I was with the Russians all through the siege.

E. (*grumbling to himself*). Chorrtu! A reporter there while I—(*pointing to his maimed foot.*)

L. Well, Steipann, how goes it?

E. (*hobbles*). Miserably, miserably! as you see. The devilish Turkish bullet! But the fair princess has taken good care of me here in the general's palace.

L. (*seating himself by* LYDIA). Well, how is the old gentleman? I hope the course of events has made him forget the divine Fatinitza?

DIA. On the contrary, he is possessed with the idea of finding his love again; and only in order to find an excuse to talk constantly about Fatinitza did he allow me to take these poor women into the palace.

L. What! The lovely collection from Izzet Pasha's harem in a Russian edition! (STEIPANN *and four women withdraw to background.*)

L. (*to* LYDIA). So the old gentleman is determined to marry you off this very day. I see it is high time that we should take an active part.

DIA. But how?

L. I hardly know how myself as yet. (*Calls.*) Steipann!

E. Sir?

L. Announce me to the general. (*The General is heard cursing in the most fearful manner behind the scenes.*)

E. The general is announcing himself. He has been so ever since the days of Rutschuk. Come, girls, let us get out of his way! (*He extends both arms for the women to take. In going, business among the women of disputing for him.*)

NERAL KANTCHUKOFF (*enters* R.; *is in uniform, but without epaulets and sword; wears a Russian fatigue-cap*). Chorrt vasmi! Ten thousand lashes with the knout for this scamp of a chamberlain! What did I say?—ten thousand? No, twenty thousand—a hundred thousand—with the *knout!*

L. Ah, I see that our friend, the general, is as strong in his decimals as he was when before Rutschuk.

N. (*enraged*). Rutschuk! (*Sees* JULIAN; *calms down.*) What! Hardy? (*Warmly.*) Ah, my dear friend, welcome to Odessa!

L. Thank you, general!

N. What happy accident brings you hither to-day?

L. I came on with a part of the Plevna corps to describe their reception home. Six columns by cable!

N. Good! Now you can be a witness; but, first, a word to my niece. Lydia Imanovana!

DIA. Uncle?

N. Your betrothed, the Prince Swertikoff, has assembled himself in the reception-saloon. It is my wish that you welcome him.

DIA. But, uncle!

GEN. Don't contradict! you know me! Your betrothal is an act of gratitude on my part. Forty years ago he saved my life, when I was a lieutenant in the Caucasus.

JUL. If my computations are correct, then the youthful bridegroom must be at least fifty-eight years old.

GEN. (*with satisfaction*). You undervalue him. He is sixty-four. A brave man! In saving me, he lost an eye; and a fragment of a shell took away the greater part of his left ear, and made him nearly deaf.

JUL. If he is a shelled ear, he must be a cob.

LYDIA. And you will marry me to such an ancient ruin?

GEN. He is one of the best fellows in all Russia. In the good old days of serfdom he owned sixty-thousand souls.

JUL. And not much of a body.

LYDIA. I feel no calling to act the part of ivy to this ruin.

GEN. Sorry for you; but you must marry him.

LYDIA. I shall scratch out both his eyes!

GEN. Impossible! he has only one eye.

LYDIA. Uncle, you are a monster!

GEN. Many have told me that; but somehow I could never believe it!

LYDIA. I shall carry my case to the Czar.

GEN. You can do that after the wedding, Lydia Imanovana. I have given my word to Swertikoff. You know me: so go and welcome him.

LYDIA. Never!

JUL. (*in undertone*). Obey him, princess; and in the meanwhile I will try to bring the old gentleman round.

GEN. Do not work me up, Lydia,—and go! Welcome Swertikoff, (*calls after*) and don't forget,—he can only hear with his right ear!

LYDIA. Well I shall scream such an energetic "No!" into it, that that also shall be made deaf! (*Exit* R.)

JUL. (*aside*). Fatinitza must help us again. (*Aloud.*) May I know, general, your reason for marrying off the princess so summarily?

GEN. You know it already, sir.

JUL. I?

GEN. Fatinitza is the reason.

JUL. (*astonished*). Oh!

GEN. Yes, my friend; you know that Fatinitza disappeared on that day, and left no trace behind her.

JUL. I remember. (*Aside.*) Because she was transformed back to Vladimir.

GEN. Hassan Bey, that Turkish rascal, abducted her.

JUL. So they say.

GEN. I know where she went to.

JUL. I am curious to hear.

GEN. (*takes a paper from his pocket*). I have offered a reward of one hundred thousand silver roubles for her. These posters are to be seen on every street corner throughout the Orient. (*He unfolds a large poster, very loud in tone, printed in English on one side and in Arabian on the other; on the English side, the name "Fatinitza" and the figures "100,000 roubles" are plainly to be read.*) All at once I received tidings, "She lives!"

JUL. (*taken aback*). Really!

GEN. And more,—just imagine my insane joy!—she is to be mine this very day.

JUL. Who?

GEN. Why, Fatinitza!

JUL. (*aside*). Can it be that Vladimir is up to another of his mad pranks?

GEN. (*working up from his excitement to a pitch of the most extreme enthusiasm*). Vuika, the Bulgarian spy,—the brave fellow!—has discovered her. He has already written me several letters,—this, this, and this here; and ten minutes ago I received these lines. (*Throws all the letters but one on a table, trembling with excitement.*) Just imagine my unspeakable joy! He writes—he writes: (*attempts to read the letter*) Your Excellence—Your Excellence—Your—(*Takes off his specs.*) I cannot read: the letters dance before my eyes for very joy! (*Gives* JULIAN *the letter.*)

JUL. Allow me, general, Vuika writes,—

'TIS NOW THREE MONTHS.

No. 22. DUET.

Moderato.

1. 'Tis now three months that I have wan - der'd, Fair Fa - ti -
2. The old Ba - shaw of Ne - gro - pon - to, Up - on her
1. *Um Fa - ti - nit - za's Spur zu fin - den, reist viel um -*
2. *Da ging der Pa - scha von Ru - me - lien an dem Ba -*
1. Già son tre me - si che vo in gi - ro la fa - ti -
2. Un dì il Pa - scià di Ne - gro - pon - to git - tò gli

Moderato. 6 6

sempre. *ppp*

- nit - za's flight to trace; In Cai - ro, Smyr - na, gold I've
threw his eyes, one day; He bought, not on his own ac -
- her ich in der Welt; in Af - ri - - ka, Eu - ro - pa
- zar ein - mal vor - - bei, der kauf - te sie für frem - de
- nizza a rin - trac - - ciar, Al - ge - ri, Smir - ne, Cairo, E -
oc - chi sù di lei, ei la com - - prò per al - trai

squan - der'd, And touch'd at many an - oth - er place. And such a
- count, tho', And ship'd her off to Tu - nis's Bey! The Bey, not
A - sien hatt' ich A - gen - ten auf - ge - - stellt. So ist es
Rech - nung spe - dirt nach Tu - nis sie zum Bey. Der Bey konnt
pi - ro m'è pur toc - - ca - to vi - si - - tar! Oh, le fa -
con - to è la spe - dì a Tu - - ni - gi al Bei! Il Bei non

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dog's life, lone and drea - ry, While seek - ing her, did I en -
long in glad pos - ses - sion, Of in - di - ges - tion died, they
end - lich mir ge - lun - gen; zwar gro - sse Ko - sten hat's ge -
sie nicht lang be - hal - ten, er starb durch ei - nen Sturz vom
- ti - che son da ca - ni che ri - cer - can - do - la du -
mol - to la go - det - te poi - chè mo - rì d'in - di - ge -

- dure, From land to land I trav - el'd, wea - ry At last I
say; The son, who fol - low'd in suc - ces - sion, To his Mu -
- macht, sie ist durch vie - le Händ' ge - gan - gen, bis ich zu
Pferd, nach we - nig Wo - chen hat sein Er - be dem Mu - sehir
- rai, l'an - dò per molte e mol - te ma - ni ma pur al -
- stion, il fig - lio suo gli suc - ce - det - te e à un suo

KANTSCHUKOFF.

found her, fast and sure. O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, What handling
- shir gave her a - way! What handling
Stam - de sie ge - bracht, O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, was hast du
sie als Frau ver - ehrt. was hast du
- fin la ri - tro - vai! O Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ta - niz - za, te ne toc -
muscir la diede in don! te ne toc -

f

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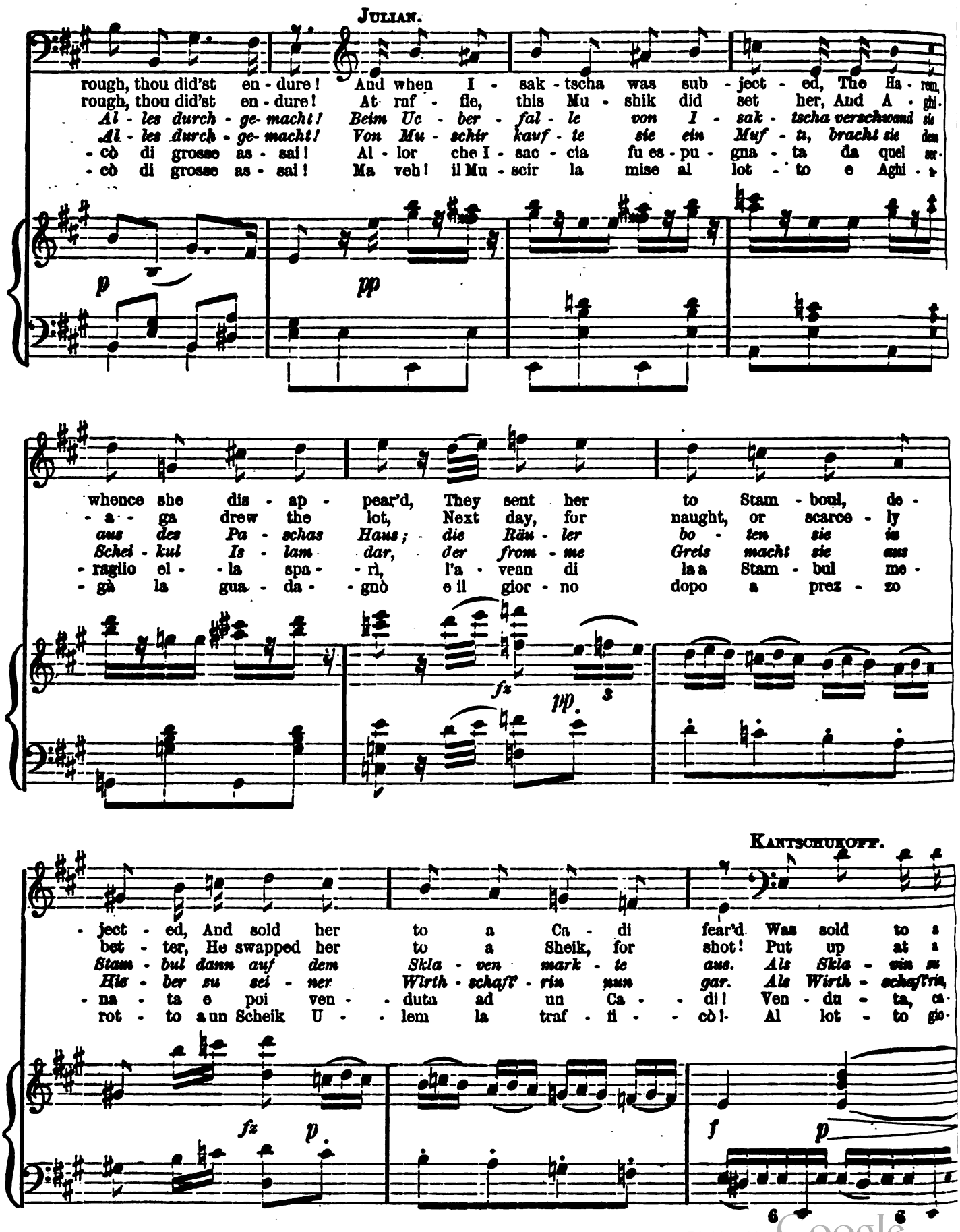

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JULIAN.

Ca - di, whose eyes were blear'd. The Ca - di fail'd, and off he
raf - fle's too hard a lot! 'Twas with this last one, that I
Mark - te welch' ein Ge - schick! Man hielt sie a - ber hoch im
gräs - lich, das ist zu viel! Ihm zahlt' ich sie mit schwe - rem
- pi - te ad un Ca - di! Il sor Ca - di fe ban - ca -
- cata è trop - po dav - ver! Fu da co - stui che l'ha tro -

6 6

scram- bles, The Court con - demn'd him in a flash, They led her
found her, And quick - ly brought her here a - gain. 'Tis strange with
Prei - se, und da das Geld grad siem - lich rar, so wollt' sich
Gol - de, hab' auf dem Dam - pfer sie ge - schafft, und wun - der -
- rot - ta e il tri - bu - nal la se - que - strò, la fu al ba -
- va - ta e ve l'ha por - to col va - por e stu - pi -

to the mar - ket sham - bles, And left her there on sale for
such temp - ta - tions round her, She pure and faith - ful doth re -
lang kein Käu - fer fin - den, der sie be - zah - len konn - te
bar es blieb die Hol - de trotz al - dem treu und tu - gend -
zar di poi con - dot - ta ed ivi in ven - di - ta re -
re - tè, s'è ser - ba - ta im - ma - co - lata e fida o -

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cash! They led her to the o - pen mar - ket, And left her
- main. 'Tis strange, that with temp - ta - tions round her, She pure and
bar, so wollt sich lang kein Käu - fer fin - den, der sie be - .
- haft und wun - der - - bar, es blieb die Hol - de trotz all - dem
- stò, la fu al ba - - zar di poi con - - dot - ta ed ivi in
- gnor, e stu - pi re te, s'é ser - - ba - ta im - ma - co - -

KANTSCHUKOFF.

To mar-ket they brought her, But no one had bought her, They knew not her
From Her-od to Pi - late, From Mushir to Bey, Still virtuous and
Kein Käu-fer, kein Käu-fer, das ist mir un - glaublich, es wiegt ja Mil-
Vom Muschier zum Muf-ti, vom Muf-ti zum Bey doch wahr-te die
All' a - sta fu mes - sa ni - un l'hà com - pra - ta, non l'hanno sti-
Da Erode a Pi - la - to, dal Muscir al Be - i e pu - ro ser-

there on sale, for cash!
faith - ful doth re - main!
- sah - len konn - te baar!
treu und tu - gend - haft!
ven - di - ta re - stò!
- la - ta e fi - da o - gnor!

val- ue in vir- tues or cash! O Fa - ti- nit- za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Ah, how mu
faithful thou com'st back to-day! My love re-
- lio - nen ein sol - ches Ju-wel. O Fa - ti- nit- sa, Fa - ti - nit - sa, Fa - ti - nit - sa, Fa - ti - nit - sa, was hast du
Hol - de die Tu-gend, die Treu. was hast du
- ma - ta al giu - sto va - lor. Ó Fa - ti- niz- za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ta - niz - za, oh quant
- ba - to bel fio - re ti sei. mi si rad-

fz

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1st. 2d. *f*

grief did'st thou en - dure! - dure! O Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti -
- doub - les in my breast! breast!
Al - les durch - ge - macht? - *macht?* O *Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti -*
mai te ne toc - cò! - cò! O Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti -
- doppia in sen l'a - mor! - mor!

p *f*

- nit - za, His love re - doubles in his breast!
- *nit - za, was hast du Al - les durch - gemacht!*
- niz - za, gli si raddoppia in sen l'a - mor!

- nit - za, My love re - doubles in my breast!
- *nit - za, was hast du Al - les durch - gemacht!*
- niz - za, mi si raddoppia in sen l'a - mor!

ff

JULIAN (*aside*). I hardly know what to say to this. (*Aloud.*) According to this description Fatinitza appears to have been in pretty brisk demand.

GENERAL. But, in spite of all, she kept her troth, and withstood the blandishments of all Pashas, Mushirs, and Muftis. And the steamer from Constantinople is due to-day.

JULIAN (*aside*). I shall wait the next development with curiosity.

GENERAL. And so I marry Lydia to the Prince Swertikoff to get her out of my way.

JULIAN (*aside*). Aha!

GENERAL. You see, two women in the house,—that wouldn't work! But congratulate me.

JULIAN. Certainly, general. I tender you my most heartfelt sympathy,—only—

GENERAL. Only? *Chorrt vasmi!* What reason is there for an only?

JULIAN. You have perhaps forgotten that Fatinitza has a brother.

GENERAL. *Had* a brother,—I know,—an officer who fell at Plevna.

JULIAN. Oh, no! he lives, and made a hero of himself at Shipka. He came with the troops to-day.

GENERAL. Well, so much the better. He shall come to the wedding and witness our happiness. He belongs to the family.

JULIAN (*aside*). Everything is all right now! (*Aloud.*) May I summon him, general?

GENERAL. Yes, as soon as possible. As for me, I will ascend to the palace-roof. The fresh air will cool the raging cataract of my excited blood. O Fatinitza! &c. (*Repeats the letter refrain; exit* L. *stormily.*)

JULIAN (*hurries to the balcony, and beckons below*). There! first he —and now—(*Goes to door* R.)

(LYDIA *enters* R., *and advances.*)

JULIAN. Ah, princess, you are already here! And he will come in a moment.

LYDIA (*joyously*). Vladimir?

JULIAN. If you follow my directions, he shall be yours this very day.

LYDIA. Impossible! My uncle has the Grand Duchess Imanovna on his side.

JULIAN. And in my modest self you have the Grand Duke of the Press on your side. Depend upon me!

(VLADIMIR *enters from balcony—he has grown more manly, his mustache is heavier, and his face browner—in extreme ecstacy.*)

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TO THIS LOVING HEART.

No. 23. TRIO.

Allegro con fuoco.

LIDIA. (*with ecstacy.*)

I fold thee once more, O
Dich wie - der zu seh'n,
Ti stringo al mio sen mio

WLADIMIR. (*with ecstacy.*)

To this lov - ing heart I fold thee once more, O
Dich wie - der zu seh'n, dich wie - der zu seh'n,
Ti stringo al mio sen, ti stringo al mio sen mio

mf *p*

love, a - gain thy form I see, My fate no lon - ger I fear, Since it doth thee re-
welch' ein himmlisch süs - ses Glück, ach ja Gott hör - te mein Fleh'n, führt dich zu mir zu-
dol - ce a - mor ti veggo al - fin, più no non temo il de-stin, al - fin ti veggo a-

love, a - gain thy form I see, Naught else is so dear, Fate no lon - ger I fear, Since it doth thee re-
welch' ein himmlisch süs - ses Glück, jetzt mö - ge gescheh'n, was bestimmt vom Geschick ich weich' nicht mehr zu-
dol - ce a - mor ti veggo al - fin, non curo al - tro ben più non temo il de-stin, al - fin ti veggo a-

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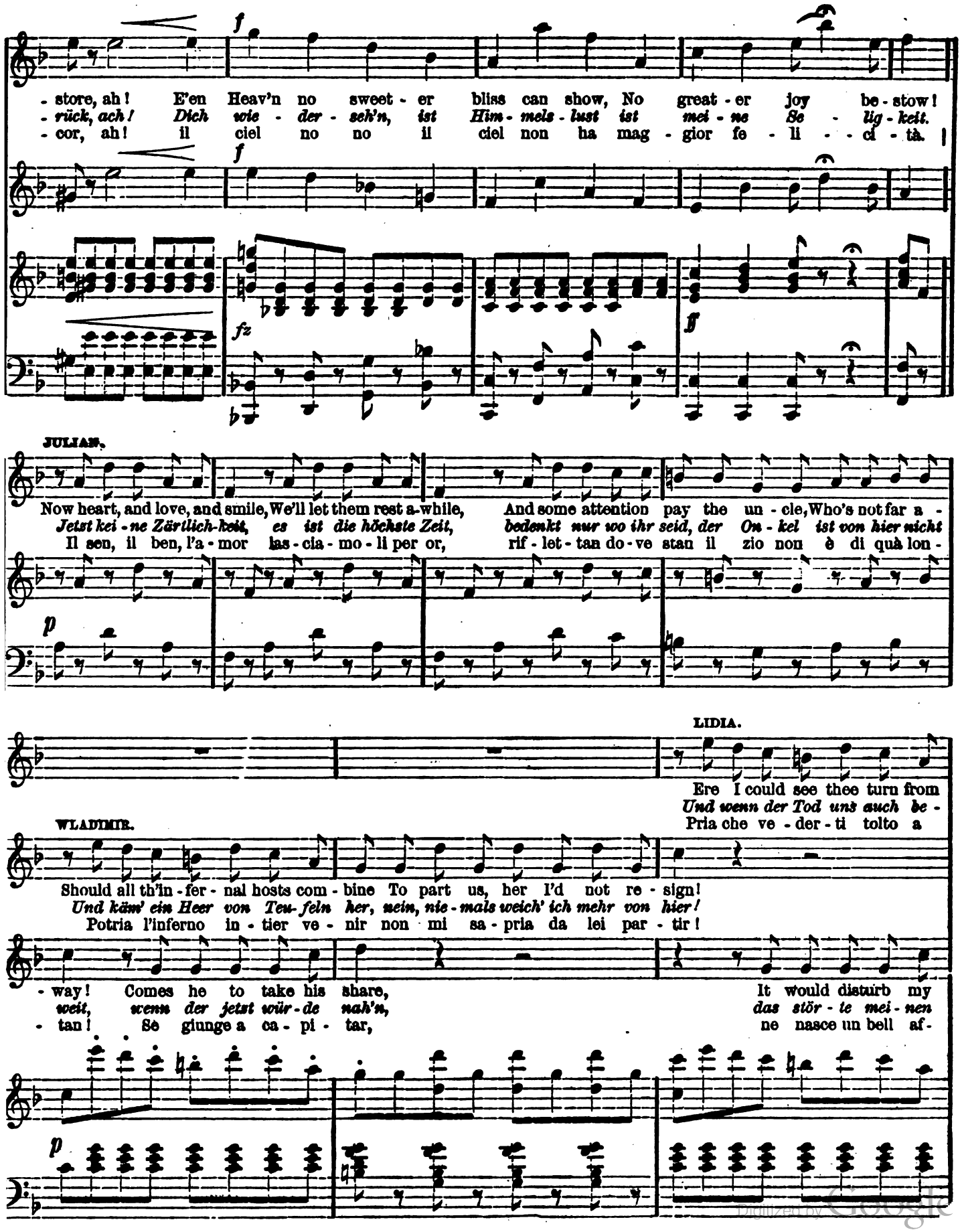

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me, Dear love, I fain would die with thee!
droht, ja sterben will ich gern mit dir.
me vorrei morir mio ben con te!

laughs.

plans, She fain would die? then die and end it. Ah, ha, ah, ha, First, let's agree to-
Plan Die wol-len sterben, weil sie lieben, ha, ha, ha, ha, das ist durchaus nicht
-far! Lei vuol mo-ri-re? muoja pu-re, eh, ah, ah, ah, ma pria conven-ga

pp

-gether, That this is sharp cold weather, So if you think of liv-ing, Some heed to it be
praktisch und et-was ü-ber-trie-ben; Sie sol-len wei-ter le-ben, und der da auch da-
me-co che que-ste son fred-du-re. A vi-ve-re si pen-si e a ciò che far con-

LIDIA. *ad libitum.*
Poco meno.

giv-ing. Since these spasms do not in-crease, But at the al-tar's foot will cease. Two short moments kindly
-ne-ben ja, das will ich ga-ran-tir'n, doch kei-ne Zeit ist zu ver-lier'n. Zwei Minu-ten lasst mich
-vie-ne af-fin che lo spa-si-mar a pie-di ces. si dell' al-tar! Due mi-mu-ti con-ce-

tr tr tr tr tr tr tr tr

Poco meno.

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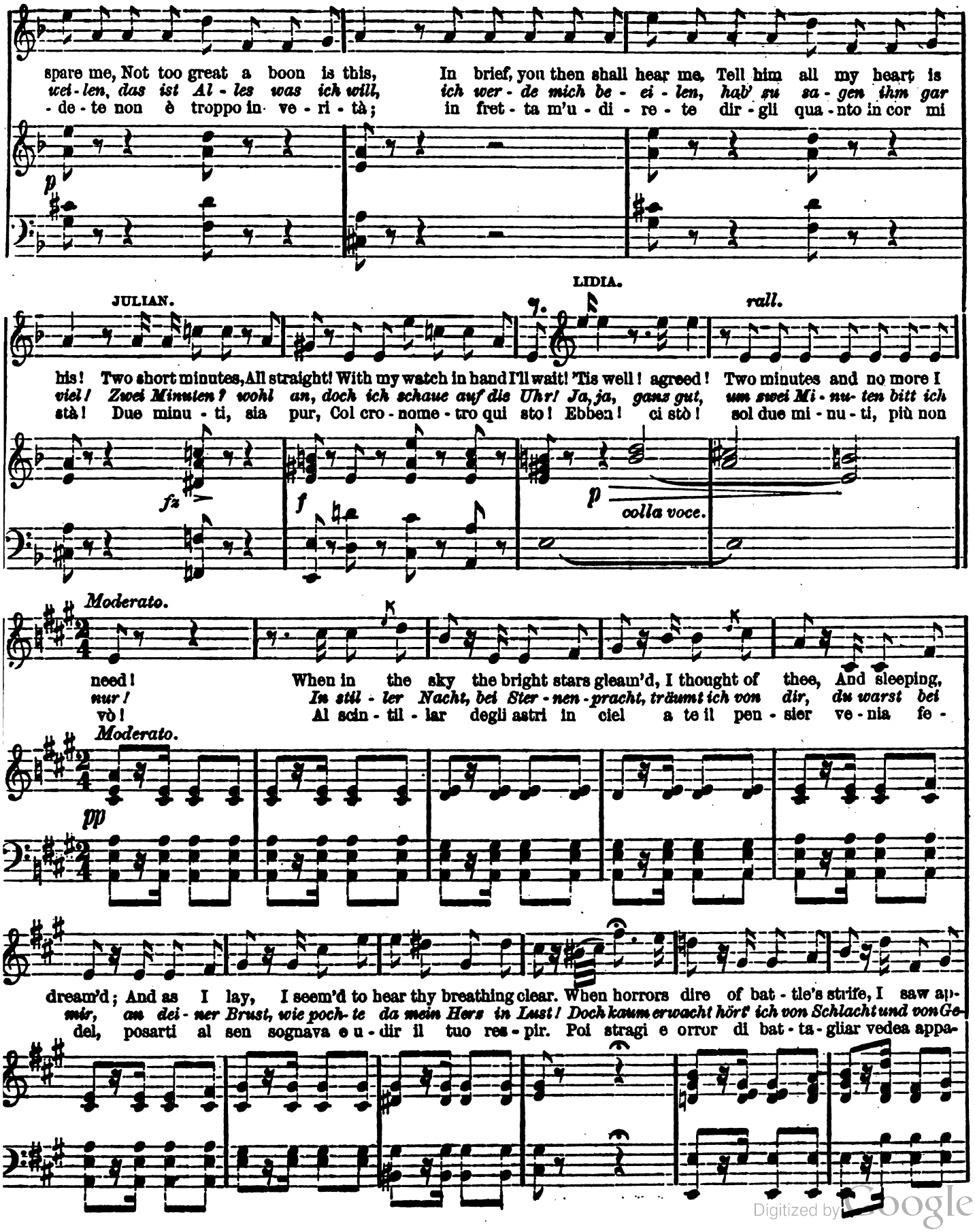

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affrettando un poco, *rallent.* *un poco.* *ben marcato.*

- pear, And then the dream to fade did seem, And I my beat - ing heart could hear! Tik-tak, tik-tak, tik, thus
- *fahr Entschwunden war der Hol - de Traum, es poch - te lang im Her - zensraum: tik tak, tik-tak, tik, so*
- rir, e li sva - nir il sog - no d'or e pal - pi - tar sen - tiva il cor! tik-tak, tik-tak, tik, co-

affrettando. *rallent.*

on it went, tik-tak, tik-tak, tik, with firm intent, Ev - er readi - ly, ev - er steadi - ly, Till my breast was bruis'd and
fing es an; tik-tak, tik-tak, tik, bald stärker dann; immer schneller mit un - ruh- voller Hast droht's die Brust zu sprenge
- si balzar, tik-tak, tik-tak, tik, e martel - lar sempre ra - pi - do, sempre in - do - mi - to qual vo - lesse il seu spe-

p

rent, Tik-tak, tik-tak, tik-tak, resting not, tik-tak, tik-tak, up, down, forth and back, And I heard its panting

p

Tik-tak, tik-tak, tik-tak, oh - ne Ruh', tik-tak, tik-tak, pocht es immer zu; lau - ter schlug es dann im
Tik-tak, tik-tak, tik-tak, sempre più, tik-tak, tik-tak, bal - za sù e giù e n'u - dia l'an - san - te

p

Tik-tak, tik-tak, tik-tak, resting not, tik-tak, tik-tak, up, down, forth and back, And I heard its panting

mf *cres.*

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cres. assai. *poco piu.*

measure still resound, boom, boom, boom, boom, boom, boom, boom, In un - ru - ly throbs profound.
Tak - te oh - ne Rast, bum, bum, bum, bum, bum, bum, bum, bum, mit Win - des - ei - le fast.
me - tro ri - suo - nar, bum, bum, bum, bum, bum, bum, bum, in - do - ma - to pal - pi - tar!

measure still resound, boom, boom, boom, boom, boom, boom, boom, boom, In such un - ru - ly throbs profound.
Tak - te oh - ne Rast, bum, bum, bum, bum, bum, bum, bum, bum, so schlug's mit Win - des - ei - le fast.
me - tro ri - suo - nar, bum, bum, bum, bum, bum, bum, bum, bum, o - in - do - ma - to pal - pi - tar!

poco piu. *tr*

cres. assai. *f* *ff*

JULIAN.

See, the time's al - read - y wast - ed, Let us
Doch die Zeit ist ü - ber - schritten, schnell zum
Veda il tempoè già pas - sa - to, facciam

tr *p*

VLADIMIR.

now some wisdom show; Thou art oth-er - wise in - vest - ed, She, an - oth - er's bride must go! A - las, speak,
Wei - ter kommen schaut, sonst wird sie trotz Flehen, Bitt - en. mit nem An - dernheuf ge - traut. Ach, sprich Ge-
sennoe via di qua, al - tri - men - ti sei bol - la - to sposa a un al - tro ella sen va! Oh! di, di-

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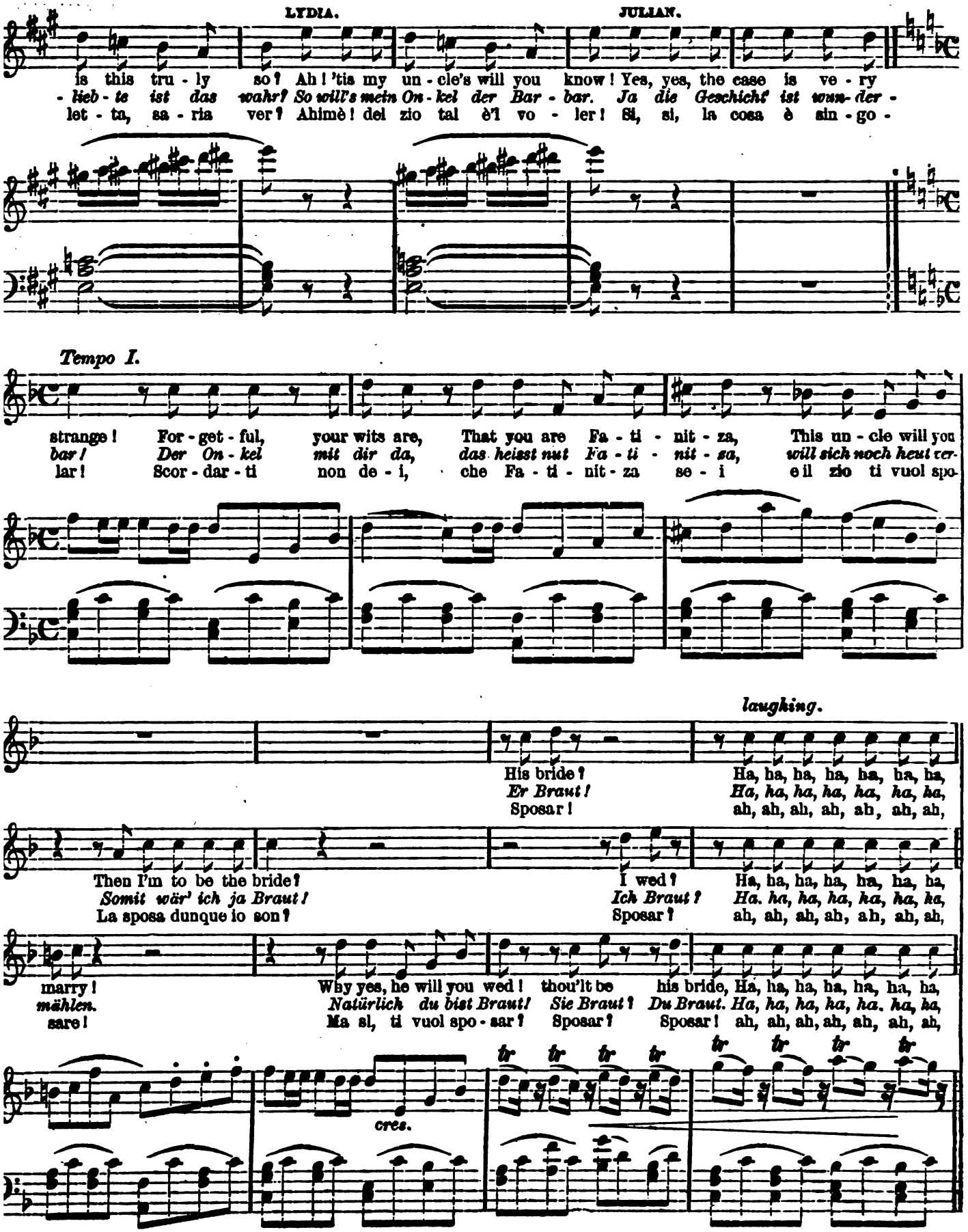

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Poco meno.

ha!
ha!
ah! *ad libitum.*

ha! Two minutes on - ly wilt thou spare me? Not too much to ask is this. In brief, you then shall
ha! Noch zwei Mi - nu - ten lass uns wei - len, das ist wahrlich nicht zu viel; ich wer - de mich be-
ah! Sol due mi - nu - ti a me con - ce - di non è troppo in ve - ri - tà, in fret - ta, me lo

ha! A - nother?
ha! Schon wieder!
ah! Di nuovo?

p

rallent. JULIAN. *affrettando.*

hear me Tell her what my heart's state is! Well, so be it! All right, but be punc - tu - al to your
ei - len, schnell ihr sa - gen was ich will! Meinetwe - gen, es sei! Doch nicht ei - ne Se - cun - de
cre - di vo dir quanto in cor mi stà! Dunque si - a, eb - ben, ma e - sa - te es - ser si

colla voce. *fz*

VLADIMIR. *accel.* *rall. assai.*

word! I swear to you by cross and sword! Tho' distance did us part, I was with thee mind and
mehr! Auf Of - fi - ziers Pa - rol' ich schwör. In stil - ler dunkler Nacht, stets hab' dei - ner ich ge -
dè! Te ne sia pe - gno la mia fè! Da te lon - tan o - gnor t'ebbi o ca - ra in mente e in

p

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MARZIALE.

heart! 'Mid the flash of the swords, meeting in bold, hostile en - coun - ter, When the clash of the
dacht! *Im Ge- tümmel der Schlacht, wenn zu dem Sturm feindlicher Rei - hen mit Trom- pe - ten und*
cor! Tra il balen degli ac - ciar quando ad ur- tar l'a - ste ne - mi - ca ne appel - la - va col

p

trumpet call sounded all else a - bove; hur - rah! In the heart of the fray, girdled by blood, ra - pine and
Trommelschall tönt das Angriffssi - gnal, Hur - rah! mag im Kampfes-ge - wühl oft auch der Tod rings mich um-
bal - do suon delle trombe il fra - gor, ur - rà! del - la mis-chia nel sen cin - to di stra - gi e di

f *p*

slaugh - ter, I be - held shi - ning clear and bright, the fair star of our
drän - en, dei - ne Lieb' war mein Ta - lis - man, dein Be - sitz war mein
mor - te, ve - dea ful - ger a me se - ren l'a - stro del nostro a-

poco rall.

colla voce.

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L'ISTESSO TEMPO.

love! And whether waves of crimson tide Came by turns ad - vancing on, Or backward flow'd on ev' - ry
Ziel. Ja wenn im Sturm wir a - van - cirt schwebte mir dein Bild vor - an, und wenn manchmal wir re - ti-
-mor! E sia che l'on - da dei guer - rier in cru - ento av - vi - cen - dar s'a - vanzi o ce - da nel pen-

rataplan, plan, plan, rataplan, plan, plan, rataplan, plan, plan, rataplan, plan,
rataplan, plan, plan, rataplan, plan, plan, rataplan, plan, plan, rataplan, plan,
rataplan, plan, plan, rataplan, plan, plan, rataplan, plan, plan, rataplan, plan,

L'ISTESSO TEMPO.

rallent.

side, Still my tho'ts were full of thee; A voice in whis - pers said to me:
rirt schwebt es wie - der rückwärts dann! Und klang Mu - sik, da sang ich mit:
-sier t'eb - bi sempre e in cor del par; e sus - sur - rar sen - tia - mi in sen:

rallent.

plan, ra-ta-plan, ra-ta - plan, ra-ta-plan, plan, plan, ta - ta - ra - ta,
plan, ra-ta-plan, ra-ta - plan, ra-ta-plan, plan, plan, ta - ta - ra - ta,
plan, ra-ta-plan, ra-ta - plan, ra-ta-plan, plan, plan, ta - ta - ra - ta,

rallent.

a tempo.

March forward fear - less - ly, Now thy val - or prove; That standard - bear - er free
Vor - wärts mit frischem Blut, Lieb' ist dein Pa - nier. Vor - wärts mit küh-nem Muth
T'avan - za im - pa - vi - do spiega il tuo va - lor, il ves - sil - li - fe - ro

rum, rum, rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum, rum, rum,
rum, rum, rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum, rum, rum,
rum, rum, rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum. rum, rum,

a tempo.

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Lead-ing thee, is love! Forward, with sword in hand, Smite the hos - tile band! A
süs - ser Lohn wird dir! Vorwärts hin aus sur Schlacht, auf der Feinde Macht! Dein
che tu segui è a - mor. t'a - van - za cor - ria vol sul ne - mi - co stuol, un

rum, rum, rum, ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, rum, ra - ta-pum,
rum, rum, rum, ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, rum, ra - ta-pum,
rum, rum, rum. ta-ta-ra-ta ta-ta ta rum, rum, rum, rum, rum, rum, rum, ra - ta-pum,

cres.

March forward, fear - less - ly,
Vorwärts mit frischem Blut,
T'avanza im - pa - vi - do

heart, in - deed, shall be the conqu'ror's meed! March forward, fear - less - ly,
Lieb', dein Stern, denkt dei- ner in der Fern'. Vorwärts mit frischem Blut,
cor fia al - lor com - pen-so al vin - ci - tor! T'avanza im - pa - vi - do

- ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta - ta! Onward dash, and at-
ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta - ta! avancirt, a - ta-
ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta - ta! Ataccar, as-sal-

mf

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Now thy val - or prove, That standard - bearer free Leading thee, is love.
Lieb' ist dein Pa-nir ; vorwärts mit kühnem Muth süsser Lohn wird dir.
spie-gail tuo va - lor il ves-sil - i - fe - ro che tu segui è amor,

-tack with courage bold, ta-ta-ra-ta-ta-ta ta! To the charge, by and large, with vigor hold ; ta-ta-ra-ta ta-ta
-quirt mit Heldenmuth, ta-ta-ra-ta-ta-ta ta! Fusilirt, ca - no- nirt mit kal -tem Blut, ta-ta-ra-ta ta-ta
-tar sen - za ti - mor ta-ta-ra-ta-ta-ta ta! ca-ricar, mitra gliar con pien vi - gor, ta-ta-ra-ta ta-ta

Forward, with sword in hand, Smite the hostile band, A heart, in - deed, Shall
Vorwärts hin - aus sur Schlacht, auf der Feinde Macht, dein Lieb', dein Stern, denkt
t'a -van - za cor-ri a vol sul ne - mi - co stuol, un cor fia al - lor com-

ta, We will strike down our foes with vigorous blows, ratapum, ratupum, ratapum,
ta, massakirt, strangu-lirt mit Lö - wen- wuth, ratapum, ratapum, ratapum,
ta, a-mazzar, stermi - nar con gran fu - ror ratapum, ratapum, ratapum

f *fz* *fz*

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be the vic - tor's meed!
dei - ner in der Fern.
pen - so al vin - ci - tor!

ratapum, pum, pum! The deeds of val - or we may spare, Or let the un - cle take a
ratapum, pum, pum! Jetzt still mit eu - rer Ta - pfer - keit, bedenkt der On - kel ist nicht
ratapum, pum, pum! Or le pro - dez - ze la - sciam là, o che lo zio ci cog - lie.

mf

We'll fight a - way, We'll gain the day, If cautious - ly our plans we lay, Yes, we will
Das ist der Feind, den, wir ver - eint, mit List noch schlagen müs - sen heut, mit schlau - er
Lo bat - te - rem, lo vin - ce - rem, se cauti o - prar sappiamo in - siem s'o - prar sap -

share.
weit.
-rà!

pp

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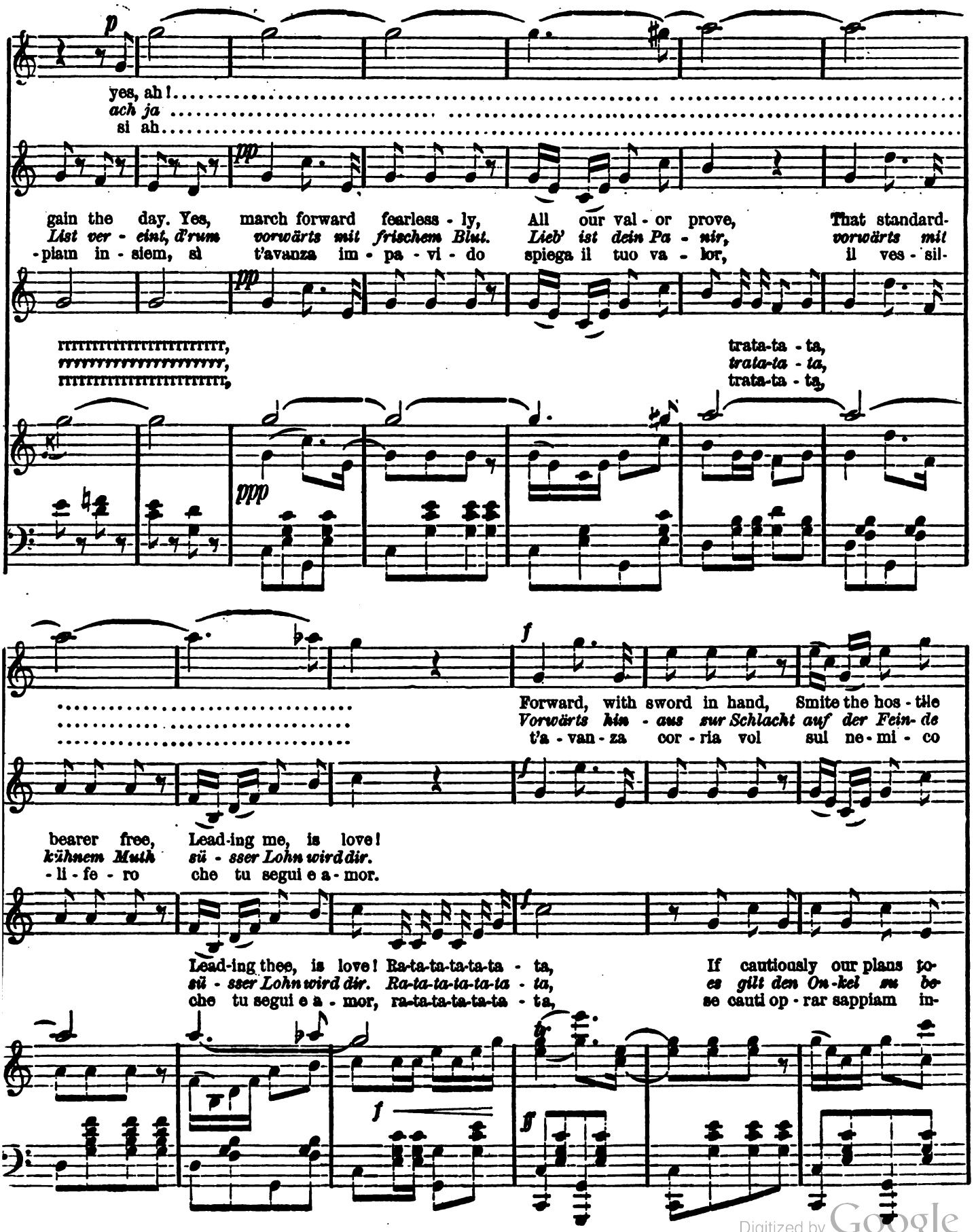

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band, A heart, in - deed, shall be the vic - tor's meed! If cautious - ly
Macht, dein Lieb, dein Stern denkt dei - ner in der Fern. Mit List vereint,
stuol, un cor fia al - lor com - penso al vin - ci - tor, Se cau - ti siam,

If cautious - ly our plans we
Mit List ver - eint, mit List ver -
Se cau - ti siam lo bat - te -

- gether we lay, We'll astound him, we'll confound him, ratapum, pum, pum.
- krie - gen mit List zu bekriegen, zu be - sie - gen, ratapum, pum, pum.
- siem vin - ce - rem, vince - re - mo, batte - re - mo, ratapum, pum, pum.

ff

our plans we lay, Ah! yes, we know the way to gain the day!
fort auf den Feind, es gilt mit List ver - eint zu schla - gen ihn!
se oprar sap - piam, la vin - ce - rem s'oprar sap - piam in - siem!

lay, we shall succeed and gain the day, Ah! yes, we know the way to gain the day!
- eint, fort auf den Feind, fort auf den Feind, es gilt mit List vereint zu schla - gen ihn!
- rem, se oprar sap - piam la vin - ce - rem, la vin - ce - rem s'oprar sap - piam in - siem!

f

fff

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(LYDIA *exit* L. VLADIMIR *accompanies her.*)

'ULIAN (*listening*, L.). Now, Vladimir, my boy, arm yourself with all the pride of your manhood. The general is coming. I will prompt you what to say.

GENERAL (*enter* L.). Smoke! smoke!

ULIAN. Where?

GEN. The steamer which brings me my darling. I hasten to meet her. (*Going, sees* VLADIMIR.) Ha! 'tis she—no, he—she in the masculine—Fatinitza!

ULIAN (*introducing him*). Lieutenant Vladimir Samoiloff!

'LADIMIR (*salutes*). General!

GEN. General? Oh, get out! none of that to me! Brother-in-law! Come to my arms, my boy! (*Embraces him heartily. To* JULIAN.) Does he know?

ULIAN. No.

GEN. Then do not swoon with joy, youngster: in a few minutes more you shall see her again.

LADIMIR. Whom?

EN. Why, Fatinitza,—your sister!

LADIMIR (*emphatically*). I don't believe it! I don't believe it!

JLIAN (*in undertone to* VLADIMIR). You had better believe it!

EN. You shall know all! Of course, you shall be my adjutant with the rank of major.

LA. Major?

EN. Well, then, if that is not enough, I'll make it colonel.

LA. (*joyfully*). Colonel! colonel! Oh, general!

EN. Say no more! You must be colonel, willy nilly! Chorrt vasmi! Discipline must be maintained. And you must live here with us; must never leave us.

.A. Oh, what happiness!

EN. But at first (*ceremoniously*), colonel, have you parents?

.A. Alas! I am an orphan.

EN. So you are the head of the family?

.A. Yes.

EN. Then I have the honor to ask you for the hand of your sister, Fatinitza.

L. (*undertone*). Say, no; say she is engaged.

A. She is engaged.

N. Oh, I'll fix that! She loves me!

A. Impossible!

N. Barbarian! How can you compel your sister to enter into a repulsive marriage?

. But, general, that is the way you serve the princess.

N. That is quite another thing: I am her uncle!

A. And I her brother.

N. Oh, don't be obstinate, colonel! Come! you consent. Come, help me out of this, Hardy. Fatinitza must be mine at any price. He may demand what he will: I will consent.

. (*in undertone*). Ask for Lydia now.

L. Dare I venture?

. Venture all you want.

. You will be angry.

. I angry? Do I look like a man who would get angry? (*Wrathful.*) Chorrtu! and when I say at that, that I shall not be angry. Out with it!

. Well, then, I love the Princess Lydia Imanovana, and ask for her hand.

. (*enraged*). Chorrt Vasmi! The brass of the fellow! A miserable lieutenant presumes—

But he is a colonel.

Not yet. (*Rushes at* VLADIMIR *in a rage.*) And his imperi nence he shall—

Look out! you are getting excited.

. (*calmer*). Oh, no! You see I am calm, very calm!

Then you say yes?

GEN. No! the marriage is impossible! My niece is betrothed.

VLA. So is Fatinitza.

GEN. I am bound by my word.

VLA. I too.

JUL. Then how would it be if both gentlemen should try to induce the respective bridegrooms to withdraw?

GEN. Very well! Then kick your man out of doors.

VLA. You do the same with yours.

GEN. Yes; that is, no. I will find another way. My friend, Swertikoff, cannot demand that Lydia should sacrifice herself to a deaf old jackass like him.

VLA. And Captain Vasil is a too sensible man not to see that if Fatinitza loves you—

GEN. Yes, she does love me. And if you will swear—

VLA. What, general?

GEN. That I shall have your sister—

VLA. If you can find her—yes!

GEN. (*aside*). I have her at hand.

JUL. And if Fatinitza loves you—

GEN. She loves me madly.

VLA. And if she will say that in my presence—

GEN. She will! she will!

VLA. Then I will break off her engagement.

GEN. And I that of my niece—at once! (*Runs to door* R., *and calls*) Lydia!

(LYDIA *enters* R. *in bridal dress, attended by the four women.*)

GEN. Come nearer, my child. What I have once determined stands fast,—fast as iron. No contradiction! You shall *not* marry the Prince Swertikoff!

LYDIA. Why not, uncle?

GEN. The fool is too old for you. You will please make up your mind at once to marry Major Vladimir Samoiloff, who, I have reason to believe, is somewhat younger.

JUL. (*undertone to* LYDIA). Refuse.

LYDIA. Marry him? Why?

GEN. No why nor wherefore. You will please to love him at once, and make him happy. Embrace your betrothed! (*In undertone to* JULIAN.) They must be married before Fatinitza arrives!

SERVANT (*enter* R). The priest and the guests!

(*Priests and guests enter. The latter all belong to the best society; the gentlemen in uniform, and the ladies in rich Russian costume.*)

GEN. Welcome! Here is the bride! here is the bridegroom! Here you have my blessing; and now—right-about face—march!—into the chapel with you. When you are married, then I will introduce my bride to you. (*Aside.*) No doubt of it: these tones announce the arrival of the fair Fatinitza! (*Goes to background excitedly. The wedding procession forms.*)

JUL. (*to* VLADIMIR). Make use of the favorable opportunity. I will ward off the recoil! Have you still the engagement-ring which the general placed on Fatinitza's finger?

VLA. Here it is. (*Gives it to him.*)

JUL. Good enough! I will take care of the rest. (*Exit* R. *hurriedly.*)

GEN. (*who stands on the balcony, and beckons down below, calls back.*) What! are you not coupled yet? Forwards! double-quick—march! (*Music quicker, but still piano. The wedding procession marches into the chapel.*)

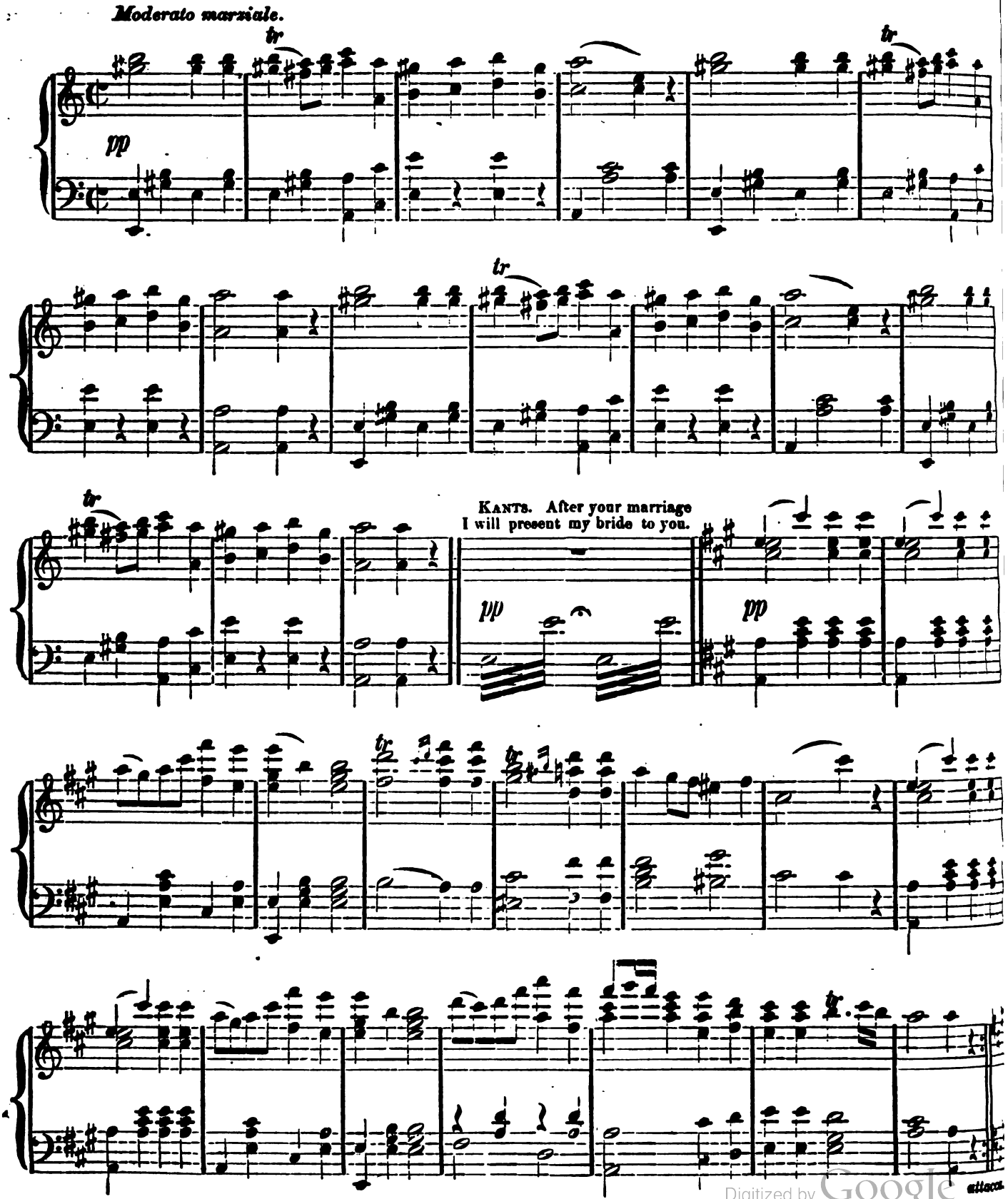
FINALE.

(GEN. K. VUIKA, *Georgians, Russian male and female servants. Afterwards* JULIAN. *At last* VLADIMIR, LYDIA, *and guests.* VUIKA *enters with chorus; behind him four Georgian men bearing a palanquin, which they hold over the false* FATINITZA, *who is splendidly arrayed and closely veiled.* R. *and* L. *from her are two boys swinging gorgeous peacock-fans; behind the palanquin four Georgian women. Two Georgians bring up the rear. The Russian servants follow, waving handkerchiefs and hats.*)

PRAISE AND HONORS HIGH.

No. 24. CHORUS AND FINALE.

Moderato marziale.



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CHORUS.

Soprano.

Alto.

Tenor.

Bass.

Praise and hon - ors high to foreign charms we sing! Orders thus our chief com - mand - er. From far
Ju - bel - sang er - tön' der Fremden zum Empfang, weil es so uns ward be - foh - len die von
Ab - bia plausi e onor l'e - so - ti - ca bel - tà, co - sì vuol chi ci co - man - da. Da lon -

dis - tant shores a Russ, she has come to us. Praises sing, and sweet flow'rs bring! Orders thus our chief commander!
Asi - ens fernem Strandkam in un - ser Land, ihr er - tö - ne Ju - bel - sang, weil es so uns ward be - fohlen.
-ta - ni lidi à noi move i pas - si suoi, abbi a lau - ri, plausi e flor, vuol co - sì chi ci co - manda!

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In her face shines every grace, Says the chief commander! Vir - gin pure, of no - ble race! Says the chief com-
Höch - ste Anmuth dich umfliesst, weil es so be - foh - len; sei als Jungfrau uns be - grüsst weil es so be-
O - gni grazia ha nido in lei, di - ce chi co - man - da; pu - ra ver - gi - ne tu sei, di - ce chi co-

fz

-mander. Bride fresh and fair as she, Or maiden, there can - not be, no, no! .....
-foh - len; dir reis - geschmückte Braut er - tönt un - ser Chor so laut, hur - rah! .....
-man - da. Spo - sa gen - til a te, don - zel - la te par non v'è, no no! .....

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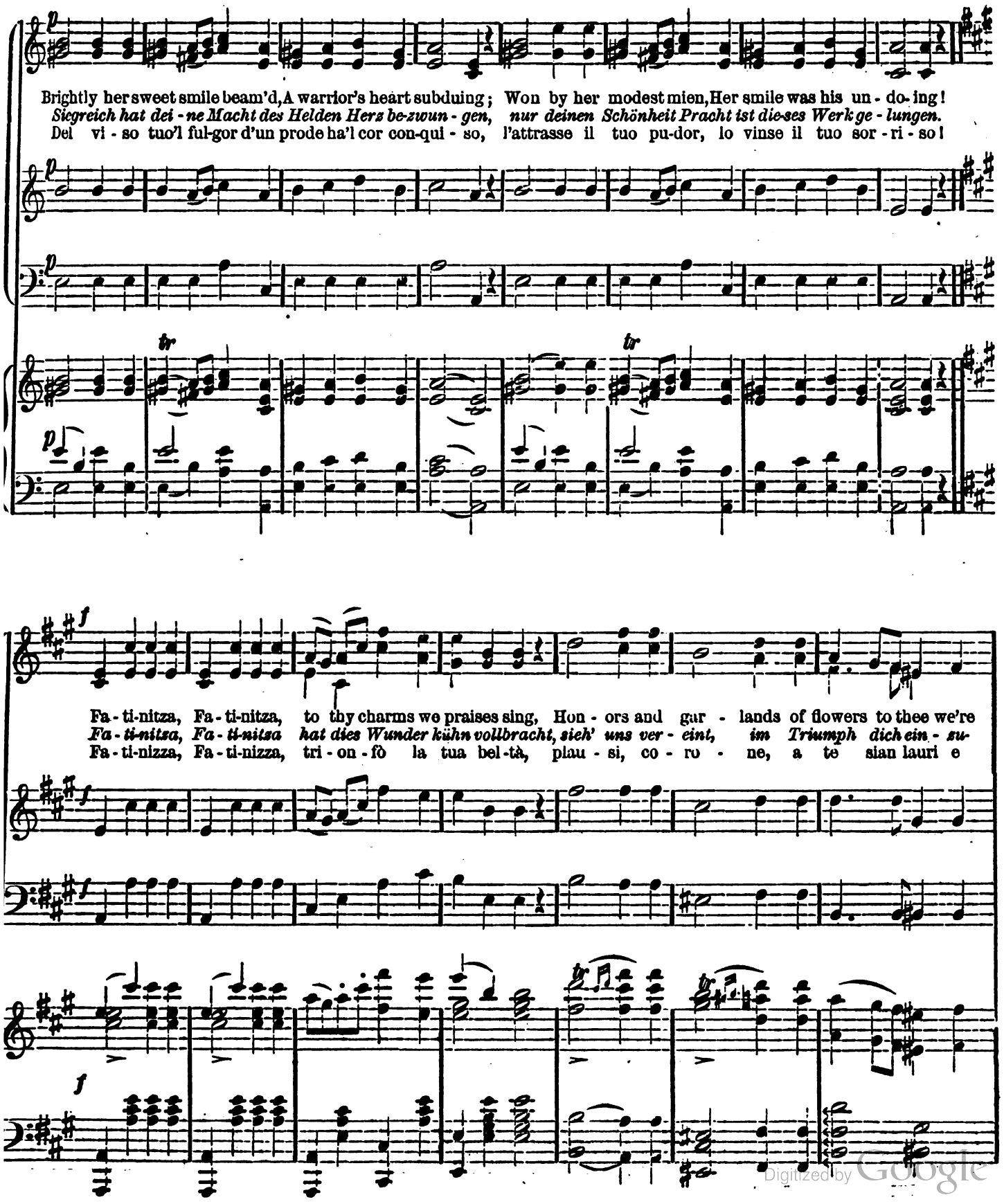

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bring - ing! Fa - ti - nit - za, Fa - ti - nit - za, Thou know'st how wild beasts to tame; Loud praise we
-ho - len, *Fa - ti - nit - za, Fa - ti - nit - za, hast selbst Thie - re zahm gemacht, Dir sei ein*
flo - ri! Fa - ti - niz - za, Fa - ti - niz - za, fin le be - stie sai do - mar, a te sian

f

now thy fame, Thus or - ders our com - mand - er; mander; To thy beau - ty loud we
Hoch gebracht, weil so es ward be - foh - len, foh - len, Höch - ste An - muth dich um-
-plausi e onor, lo vuol chi ci co - man - da! manda; tri - on - fò la tua bel-

1st. *2d.*

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sing, Yes, to thy beau - ty loud we sing, And to thee wreaths of flowers, and lau - rel crowns we
fliesst, d'rum sei als Jung - frau uns ge - grüsst, dir sei ein Hoch gebracht, ja Fa - ti - nit - za
-tà, si tri - on - fò la tua bel - tà, a te sian plau - si, onor, co - ro - ne, lauri e

bring! .....
Hoch! .....
flor! .....

Prosa.

f

GENERAL (*approaches the stranger*). At last I shall behold thy lovely face again! Unveil her. Chorrt vasmi! A negress! Is it possible that you have grown black in the face all for love of me? Fatinitza! is it you?

VUIKA. Her name is Fatinitza, sir: it is she.

JULIAN (*enters* R. *with a large letter sealed with black*). No! it is not she! You are a pack of miserable swindlers; for here—here is a letter from the genuine Fatinitza. (VUIKA *withdraws to background with the false* FATINITZA *and the rest.*)

GENERAL. A letter? Quick! quick! (*Breaks the seal hastily—reads:*) "Beloved, when you read these lines I shall no longer be among the living. My ardent longing for you has brought me to an early grave. I commit my dear brother Vladimir to your keeping. I enclose my engagement-ring, and regard myself as your betrothed on the other side. My last breath shall be the sweet name, Timofey Kantchukoff. Yours truly, Fatinitza."

Moderato.

mf

KANTSCHUKOFF.

Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, ah! it was
Fa - ti - nit - sa, Fa - ti - nit - za, Fa - ti - nit - sa, Fa - ti - nit - za, so liebt nur
Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, ah! fù l'a

fz *p*

love that mur - der'd thee!
höch - ste Lei - den - schaft!
mor che t'am - maz - zo!

Dialogue.

f *fp* *pp*

GENERAL (*repeats the refrain*). Fatinitza! Fatinitza! &c. By thunder! I am deeply moved. What woman e'er so truly loved as to die with longing for one she missed?

JULIAN. But one (*to audience*) *that never did exist!* (*At this moment* STEIPANN *enters with the four women and the wedding guests; then* VLADIMIR *and* LYDIA.) The wedding is over! Here is the happy pair!

VLADIMIR (*to* JULIAN). What have you done with Fatinitza?

JULIAN (*to* VLADIMIR). Killed her off. She'll never bother us again.

VLADIMIR (*to* JULIAN). Thank heaven! we are rid of her at last.

GENERAL. Come to my heart! Be happy!

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LYDIA.

Love's ho - ly vow U - nites us now! March forward
Wir sind ver - eint, wir sind ver - eint. Vor - wärts mit
U - ni - ti siam, u - ni - ti - siam! T'avan - za im-

VLADIMIR.

JULIAN.

Tata-ra-ta rum, rum,
Tata-ra-ta rum, rum,
Tata-ra-ta rum, rum,

KANTSCHUKOFF.

Marziale.

pp *mf* *pp*

fear - less - ly, Now thy val - or prove, That stan - dard - bear - er free
fri - schem Blut, Lieb' ist dein Pa - nir. Vor - wärts mit küh - nem Muth
pa - vi - do spiega il tuo va - lor, il ves - sil - li - fe - ro

rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum, rum, rum,
rum, rum, rum, rum, rum, rum, ta-ta-ra- ta - ta ta rum, rum, rum, rum,
rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum, rum. rum,

Fa - ti - nit - za, ah! Fatinit - za,
Fa - ti - nit - za, tod! Fatinit - za,
Fa - ti - niz - za ah! Fatiniz - za

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band, A heart, in - deed, shall be the vic - tor's meed! If cautious - ly
Macht, dein Lieb, dein Stern denkt dei - ner in der Fern. Mit List vereint,
stuol, un cor fia al - lor com - penso al vin - ci - tor, Se cau - ti siam,

If cautious - ly our plans we
Mit List ver - eint, mit List ver-
Se can - ti siam lo bat - te-

- gether we lay, We'll astound him, we'll confound him, ratapum, pum, pum.
-krie-gen mit List su bekriegen, su be-sie-gen, ratapum, pum, pum.
-siem vin-ce- rem, vince- re -mo, batte - re - mo, ratapum, pum, pum.

ff

our plans we lay, Ah! yes, we know the way to gain the day!
fort auf den Feind, es gilt mit List ver - eint su schla - gen ihn!
se oprar sap-piam, la vin - ce - rem s'oprar sap - piam in - siem!

lay, we shall succeed and gain the day, Ah! yes, we know the way to gain the day!
-eint, fort auf den Feind, fort auf den Feind, es gilt mit List vereint su schla - gen ihn!
-rem, se oprar sap-piam la vin - ce - rem, la vin - ce - rem s'oprar sap - piam in - siem!

f

fff

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(LYDIA *exit* L. VLADIMIR *accompanies her.*)

ILIAN (*listening*, L.). Now, Vladimir, my boy, arm yourself with all the pride of your manhood. The general is coming. I will prompt you what to say.

ENERAL (*enter* L.). Smoke! smoke!

ILIAN. Where?

EN. The steamer which brings me my darling. I hasten to meet her. (*Going, sees* VLADIMIR.) Ha! 'tis she—no, he—she in the masculine—Fatinitza!

ILIAN (*introducing him*). Lieutenant Vladimir Samoiloff!

LADIMIR (*salutes*). General!

EN. General? Oh, get out! none of that to me! Brother-in-law! Come to my arms, my boy! (*Embraces him heartily. To* JULIAN.) Does he know?

ILIAN. No.

EN. Then do not swoon with joy, youngster: in a few minutes more you shall see her again.

ADIMIR. Whom?

EN. Why, Fatinitza,—your sister!

ADIMIR (*emphatically*). I don't believe it! I don't believe it!

LIAN (*in undertone to* VLADIMIR). You had better believe it!

EN. You shall know all! Of course, you shall be my adjutant with the rank of major.

A. Major?

N. Well, then, if that is not enough, I'll make it colonel.

A. (*joyfully*). Colonel! colonel! Oh, general!

N. Say no more! You must be colonel, willy nilly! Chorrt vasmi! Discipline must be maintained. And you must live here with us; must never leave us.

A. Oh, what happiness!

N. But at first (*ceremoniously*), colonel, have you parents?

A. Alas! I am an orphan.

N. So you are the head of the family?

A. Yes.

N. Then I have the honor to ask you for the hand of your sister, Fatinitza.

. (*undertone*). Say, no; say she is engaged.

. She is engaged.

N. Oh, I'll fix that! She loves me!

. Impossible!

. Barbarian! How can you compel your sister to enter into a repulsive marriage?

. But, general, that is the way you serve the princess.

. That is quite another thing: I am her uncle!

. And I her brother.

. Oh, don't be obstinate, colonel! Come! you consent. Come, help me out of this, Hardy. Fatinitza must be mine at any price. He may demand what he will: I will consent.

(*in undertone*). Ask for Lydia now.

. Dare I venture?

. Venture all you want.

. You will be angry.

. I angry? Do I look like a man who would get angry? (*Wrathful.*) Chorrtu! and when I say at that, that I shall not be angry. Out with it!

. Well, then, I love the Princess Lydia Imanovana, and ask for her hand.

. (*enraged*). Chorrt Vasmi! The brass of the fellow! A miserable lieutenant presumes—

But he is a colonel.

Not yet. (*Rushes at* VLADIMIR *in a rage.*) And his impernence he shall—

Look out! you are getting excited.

(*calmer*). Oh, no! You see I am calm, very calm!

Then you say yes?

GEN. No! the marriage is impossible! My niece is betrothed.

VLA. So is Fatinitza.

GEN. I am bound by my word.

VLA. I too.

JUL. Then how would it be if both gentlemen should try to induce the respective bridegrooms to withdraw?

GEN. Very well! Then kick your man out of doors.

VLA. You do the same with yours.

GEN. Yes; that is, no. I will find another way. My friend, Swertikoff, cannot demand that Lydia should sacrifice herself to a deaf old jackass like him.

VLA. And Captain Vasil is a too sensible man not to see that if Fatinitza loves you—

GEN. Yes, she does love me. And if you will swear—

VLA. What, general?

GEN. That I shall have your sister—

VLA. If you can find her—yes!

GEN. (*aside*). I have her at hand.

JUL. And if Fatinitza loves you—

GEN. She loves me madly.

VLA. And if she will say that in my presence—

GEN. She will! she will!

VLA. Then I will break off her engagement.

GEN. And I that of my niece—at once! (*Runs to door* R., *and calls*) Lydia!

(LYDIA *enters* R. *in bridal dress, attended by the four women.*)

GEN. Come nearer, my child. What I have once determined stands fast,—fast as iron. No contradiction! You shall *not* marry the Prince Swertikoff!

LYDIA. Why not, uncle?

GEN. The fool is too old for you. You will please make up your mind at once to marry Major Vladimir Samoiloff, who, I have reason to believe, is somewhat younger.

JUL. (*undertone to* LYDIA). Refuse.

LYDIA. Marry him? Why?

GEN. No why nor wherefore. You will please to love him at once, and make him happy. Embrace your betrothed! (*In undertone to* JULIAN.) They must be married before Fatinitza arrives!

SERVANT (*enter* R). The priest and the guests!

(*Priests and guests enter. The latter all belong to the best society; the gentlemen in uniform, and the ladies in rich Russian costume.*)

GEN. Welcome! Here is the bride! here is the bridegroom! Here you have my blessing; and now—right-about face—march!—into the chapel with you. When you are married, then I will introduce my bride to you. (*Aside.*) No doubt of it: these tones announce the arrival of the fair Fatinitza! (*Goes to background excitedly. The wedding procession forms.*)

JUL. (*to* VLADIMIR). Make use of the favorable opportunity. I will ward off the recoil! Have you still the engagement-ring which the general placed on Fatinitza's finger?

VLA. Here it is. (*Gives it to him.*)

JUL. Good enough! I will take care of the rest. (*Exit* R. *hurriedly.*)

GEN. (*who stands on the balcony, and beckons down below, calls back.*) What! are you not coupled yet? Forwards! double-quick—march! (*Music quicker, but still piano. The wedding procession marches into the chapel.*)

FINALE.

(GEN. K. VUIKA, *Georgians, Russian male and female servants. Afterwards* JULIAN. *At last* VLADIMIR, LYDIA, *and guests.* VUIKA *enters with chorus; behind him four Georgian men bearing a palanquin, which they hold over the false* FATINITZA, *who is splendidly arrayed and closely veiled.* R. *and* L. *from her are two boys swinging gorgeous peacock-fans; behind the palanquin four Georgian women. Two Georgians bring up the rear. The Russian servants follow, waving handkerchiefs and hats.*)

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PRAISE AND HONORS HIGH.

No. 24. CHORUS AND FINALE.

Moderato marziale.

tr pp tr

tr

tr

KANTS. After your marriage
I will present my bride to you.

pp pp

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CHORUS.

Soprano.

Alto.

Praise and hon - ors high to foreign charms we sing! Orders thus our chief com - mand - er. From far
Ju - bel - sang er - tön' der Fremden zum Empfang, weil es so uns ward be - foh - len die von
Ab - bia plausi e onor l'e - so - ti - ca bel - tà, co - sì vuol chi ci co - man - da. Da lon -

Tenor.

Bass.

dis - tant shores a Russ, she has come to us. Praises sing, and sweet flow'rs bring! Orders thus our chief commander!
Asi - ens fernem Strand kam in un - ser Land, ihr er - tö - ne Ju - bel - sang, weil es so uns ward be - fohlen.
-ta - ni lidi à noi move i pas - si suoi, abbi a lau - ri, plausi e flor, vuol co - sì chi ci co - manda!

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In her face shines every grace, Says the chief commander! Vir - gin pure, of no - ble race! Says the chief com-
Höch - ste Anmuth dich umfliesst, weil es so be - foh - len; sei als Jungfrau uns be - grüsst weil es so be-
O - gni grazia ha nido in lei, di - ce chi co - man - da; pu - ra ver - gi - ne tu sei, di - ce chi co-

fz

-mander. Bride fresh and fair as she, Or maiden, there can - not be, no, no!.....
-foh - len; dir reis - geschmückte Braut er - tönt un - ser Chor so laut, hur - rah!.....
-man - da. Spo - sa gen - til a te, don - zel - la te par non v'è, no no!.....

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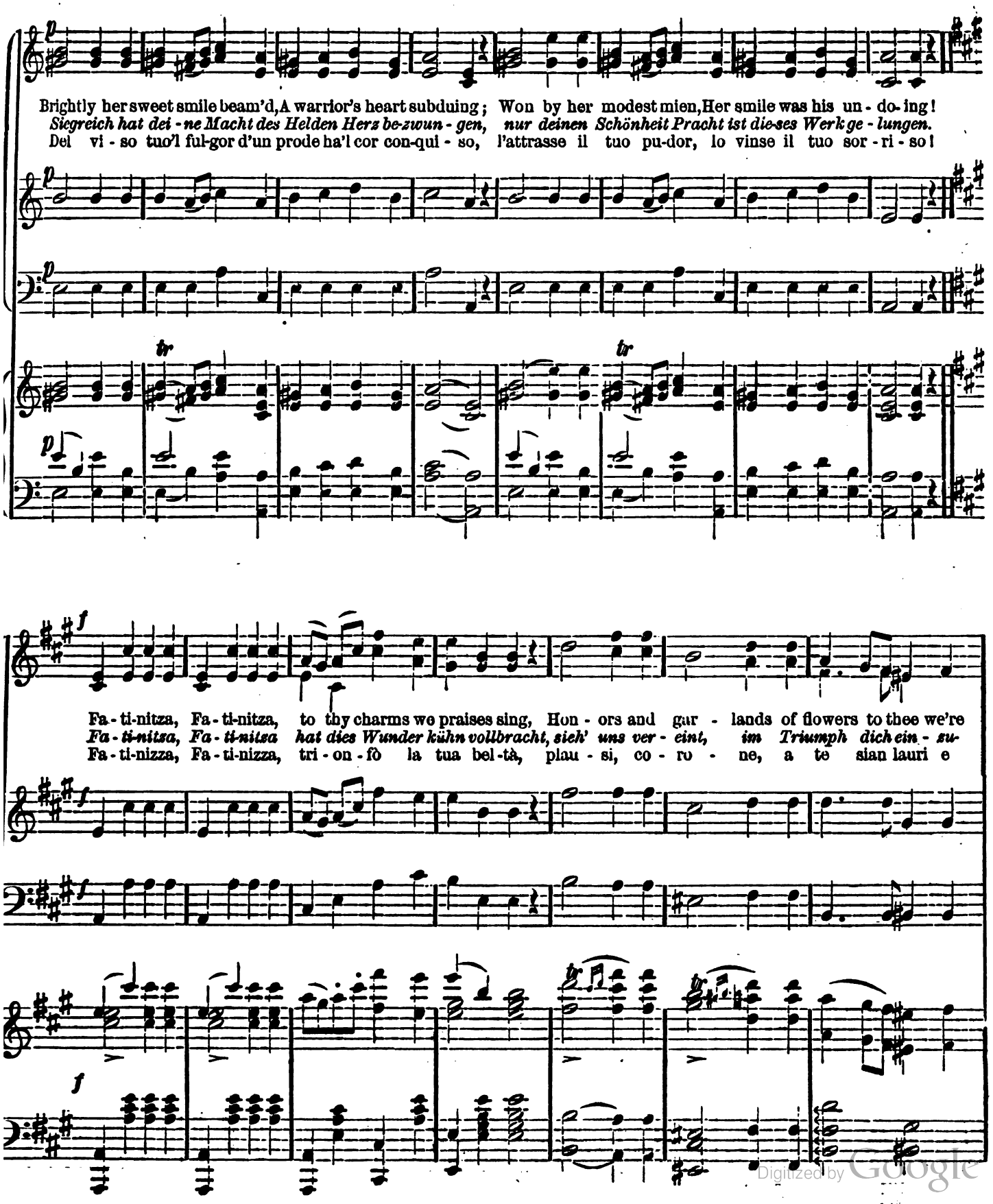

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bring - ing! Fa - ti - nit - za, Fa - ti - nit - za, Thou know'st how wild beasts to tame; Loud praise we
-ho - len, Fa - ti - nit - sa, Fa - ti - nit - sa, hast selbst Thie - re sahm gemacht, Dir sei ein
flo - ri! Fa - ti - niz - za, Fa - ti - niz - za, fin le be - stie sai do - mar, a te sian

f

now thy fame, Thus or - ders our com - mand - er; mander; To thy beau - ty loud we
Hoch gebracht, weil so es ward be - foh - len, foh - len, Höch - ste An - muth dich um-
-plausi e onor, lo vuol chi ci co - man - da! manda; tri - on - fò la tua bel-

1st. 2d.

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sing, Yes, to thy beau - ty loud we sing, And to thee wreaths of flowers, and lau - rel crowns we
fliesst, d'rum sei als Jung - frau uns ge - grüsst, dir sei ein Hoch gebracht, ja Fa - ti - nit - sa
-tà, si tri - on - fò la tua bel - tà, a te sian plau - si, onor, co - ro - ne, lauri e

bring! .....
Hoch! .....
flor! .....

Prosa.

f

GENERAL (*approaches the stranger*). At last I shall behold thy lovely face again! Unveil her. Chorrt vasmi! A negress! Is it possible that you have grown black in the face all for love of me? Fatinitza! is it you?

VUIKA. Her name is Fatinitza, sir: it is she.

VULIAN (*enters* R. *with a large letter sealed with black*). No! it is not she! You are a pack of miserable swindlers; for here—here is a letter from the genuine Fatinitza. (VUIKA *withdraws to background with the false* FATINITZA *and the rest.*)

GENERAL. A letter? Quick! quick! (*Breaks the seal hastily—reads:*) "Beloved, when you read these lines I shall no longer be among the living. My ardent longing for you has brought me to an early grave. I commit my dear brother Vladimir to your keeping. I enclose my engagement-ring, and regard myself as your betrothed on the other side. My last breath shall be the sweet name, Timofey Kantchukoff. Yours truly, Fatinitza."

Moderato.

mf

KANTSCHUKOFF.

Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, ah! it was
Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, so liebt nur
Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, ah! fù l'a

fz *p*

love that mur - der'd thee!
höch - ste Lei - den - schaft!
mor che t'am - maz - zo!

Dialogue.

f *fp* *pp*

GENERAL (*repeats the refrain*). Fatinitza! Fatinitza! &c. By thunder! I am deeply moved. What woman e'er so truly loved as to die with longing for one she missed?

JULIAN. But one (*to audience*) *that never did exist!* (*At this moment* STEIPANN *enters with the four women and the wedding guests; then* VLADIMIR *and* LYDIA.) The wedding is over! Here is the happy pair!

VLADIMIR (*to* JULIAN). What have you done with Fatinitza?

JULIAN (*to* VLADIMIR). Killed her off. She'll never bother us again.

VLADIMIR (*to* JULIAN). Thank heaven! we are rid of her at last.

GENERAL. Come to my heart! Be happy!

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LYDIA.

Love's ho - ly vow U - nites us now! March forward
Wir sind ver - eint, wir sind ver - eint. Vor - wärts mit
U - ni - ti siam, u - ni - ti - siam! T'avan - za im-

VLADIMIR.

JULIAN.

Tata-ra-ta rum, rum,
Tata-ra-ta rum, rum,
Tata-ra-ta rum, rum,

KANTSCHUKOFF.

Marziale.

pp *mf* *pp*

fear - less - ly, Now thy val - or prove, That stan - dard - bear - er free
fri - schem Blut, Lieb' ist dein Pa - nir. Vor - wärts mit küh - nem Muth
pa - vi - do spiega il tuo va - lor, il ves - sil - li - fe - ro

rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum, rum, rum,
rum, rum, rum, rum, rum, rum, ta-ta-ra- ta - ta ta rum, rum, rum, rum,
rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum, rum. rum,

Fa - ti - nit - za, ah! Fatinit - za,
Fa - ti - nit - za, tod! Fatinit - za,
Fa - ti - niz - za ah! Fatiniz - za

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Lead-ing thee is love. Love's star, with peace-ful mien O'er me shines se-
sü - sser Lohn wird dir, vor - wärts mit Her - zens - lust ko - send Brust an
che tu segui è a - mor, l'a - stro di pace ap - pien fulge à me se-

rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum,
rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum,
rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum. rum, rum, rum,

oh! Fa-ti-nit-za, why thus did'st thou
tod! Fa-ti-nit-za du bist mir ent-
oh! Fa-ti-niz-za mor-te ti fur-

-rene. A heart, in-deed, is now the vic-tor's meed!
Brust, mein Lieb, mein Stern, ist mir nun nicht mehr fern.
ren e un fi - do cor com-pensa il vin-ci-tor!

rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta
rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta
rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta

die? A-las! A-las! thus die! Ah why?
flohn O Gott, o Gott, war das mein Lohn!
rò! A-hime! A-hime! mo-rì per-che?

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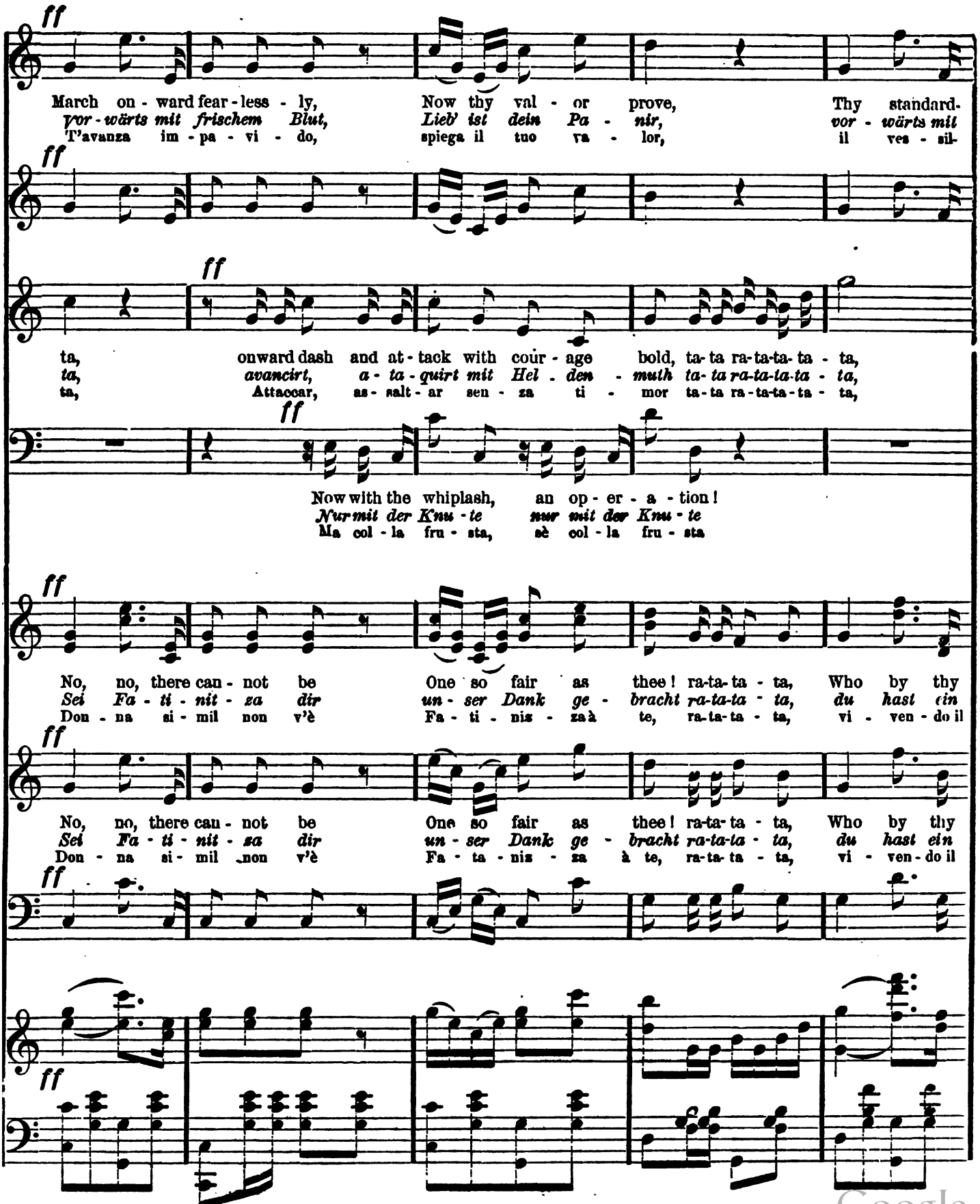

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-bearer free, Lead - ing me is love. Love's star with peaceful mien
kühnem Muth sü - sser Lohn wird dir, vorwärts mit Herzens - lust
li - fe - ro che tu segui è a - mor, l'a - stro di pace ap - pien

To the charge big and large, with vig - or hold, ta-ta- ra- ta-ta- ta ta! 'Tis in place to en-
bombardirt, cano - nirt mit ra - schem Blut ta-ta ra-ta-ta- ta ta! Liebe girrt unge-
ca - ricar, mitra - gliar con pien vi - gor, ta- ta- ra- ta- ta - ta ta! car-rezzar abbra-

'Gainst cru - el fate,'twill give me conso - la - tion. Now with the
will trösten ich mich gleich in der Mi-nu - te. Ja in der
vo con - so lar - mi, del - la sorte in- giu - sta si cal-h

charms a - part, won a war - rior's heart, ra-ta-ta - ta, And e'en in death's es - tate
liebend Paar glück - lich hier ge - macht ra-ta-ta - ta, Ju - belt aus vol - ler Brust
tuo ful - gor vin - se a un prode il cor, ra- ta- ta - ta, e nel mo - ir per - sin

charms a - part, won a warrior's heart, ra-ta- ta - ta, And e'en in death's es - tate
liebend Paar glück - lich hier ge - macht ra-ta-ta - ta, Ju - belt aus vol - ler Brust
tuo ful - gor vin - se a un prode il cor. ra-ta-ta - ta, e nel mor - ir per - sin

tr *f*

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o'er me shines se - rene, A heart in - deed is now the victor's
ko - send Brust an Brust, mein Leib, mein Stern ist mir nun nicht mehr
fulge a me se - ren, e un fi - do cor com - pen - sa il vin - ci

-brace, with ar - dor free, Thus may we guar-an-tee there will be one good year in
nirt mit Her- zens - glut, übers Jahr, frisch bestellt, manövrirt, ein ganz kleiner
ciar con lie - to ar - dor, e si può ga - ran - tir che sa - ran in un anno in

whiplash, yes, with the whiplash! per - haps 'twill drive the sor - row
Knu - te, mir in der Knu - te find Trost ich für mein wun - des
fru - sta, si col - la fru - sta ap - pien io mi con - so - le-

Hap - py is thy fate, since here, all right, Two hearts in love u-
Fa - ti - nit - za hoch, ein Hoch, ein Hoch, sei dir mit Lust ge-
fausto è il tuo de - stin poi - chè due cor u - nisci in dolce a-

Hap - py is thy fate. ra-ta-pum, ra - ta - pum, ra - ta-pum, ra - ta -pum, ra-ta-
Fa - ti - nit - za hoch ra-ta-wum, ra - ta - pum, ra - ta- pum, ra - ta- pum, ra-ta-
fausto è il tuo de - stin ra-ta- pum, ra - la - pum, ra - ta- pum, ra - ta- pum, ra-ta-

fz *fz*

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ff

meed. A faith - ful heart, a prize in - deed, a lov - ing
fern; mit dir ver - eint, mir gol - dig scheint, des Him - mels
tor. un fi - do cor, al vin - ci . tor, un fi - do

ff

meed. A faith - ful heart, a faith - ful heart, A prize in - deed, a prize in - deed, a lov - ing
fern; mit dir ver - eint, mit dir ver - eint, mir gol - dig scheint, mir gol - dig scheint, des Him - mels
tor, un fi - do cor, un fi - do cor, al vin - ci - tor, al vin - ci - tor, un fi - do

ff

three. A faith - ful heart, a prize in - deed, Is sure - ly now the vic - tor's meed. A heart in-
Held. In Lieb' ver - eint, in Lieb' ver - eint, Euch gol - dig scheint Euch gol - dig scheint des Himmels
tre. Un fi - do cor, un fi - do cor al vin - ci - tor, al vin - ci tor, un fi - do

ff

off, From Ge - ne - ral Kant - schu-koff, from Ge - ne - ral Kant - schu-koff, From the great
Herz als Ge - ne - ral Kant - schu-koff, als Ge - ne - ral Kant - schu-koff, als grosser
rò da ge - ne - ral Kan - ciu - koff; da ge - ne - ral Kan - ciu - koff, da pre - de,

ff

-nite; A faith - ful heart, a prize in - deed, Is sure - ly now the vic - tor's meed, A heart in-
bracht, ein donnernd Hoch, ein donnernd Hoch, sei dir - ge - bracht, sei dir - ge - bracht, dir Fa - ti-
mor, Un fi - do cor, un fi do cor al vin - ci - tor; al vin - ci tor, un fi - do

ff

pum, A faith - ful heart, a prize in - deed, Is sure - ly now the vic - tor's meed, A heart in-
pum, ein donnernd Hoch, ein donnernd Hoch, sei dir ge - bracht, sei dir ge - bracht, dir Fa - ti-
pum, Un fi - do cor, un fi - do cor al vin - ci - tor, al vin - ci - tor, un fi - do

ff

ff

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ff

heart is now the vic - - tor's meed!
Herrlich-keit, die Se - - lig - - keit!
cor compensa il vin - - ci - - tor!

ff

- deed is now the vic - - tor's meed!
Herrlich-keit, die Se - - lig - - keit!
cor compensa il vin - - ci - - tor!

ff

warrior, Ge - ne - ral Kant - schu - koff.
strenger Ge - ne - ral Kant - schu - koff.
grande Ge - ne - ral Kant - ciu - koff.

ff

- deed is now the vic - - tor's meed.
-nit- za sei ein Hoch ge - - bracht.
cor compensa il vin - - ci - - tor.

ff

- deed is now the vic - - tor's meed.
-nit- za sei ein Hoch ge - - bracht.
cor compensa il vin - - ci - - tor.

ff

ff

fz

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H. M. S. PINAFORE

OR,

THE LASS THAT LOVED A SAILOR.

AN

Entirely Original Nautical Comic Opera,

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT.

COMPOSED BY

ARTHUR SULLIVAN.

PUBLISHED BY OLIVER DITSON & CO., BOSTON.

NEW YORK: C. H. DITSON & CO

CHICAGO: LYON & HEALY.

PHILADELPHIA: J. E. DITSON & CO.

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O - gni grazia ha nido in lei, di - ce chi co - man - da; pu - ra ver - gi - ne tu sei, di - ce chi co-

fz

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-man - da. Spo - sa gen - til a te, don - zel - la te par non v'è, no no!.....

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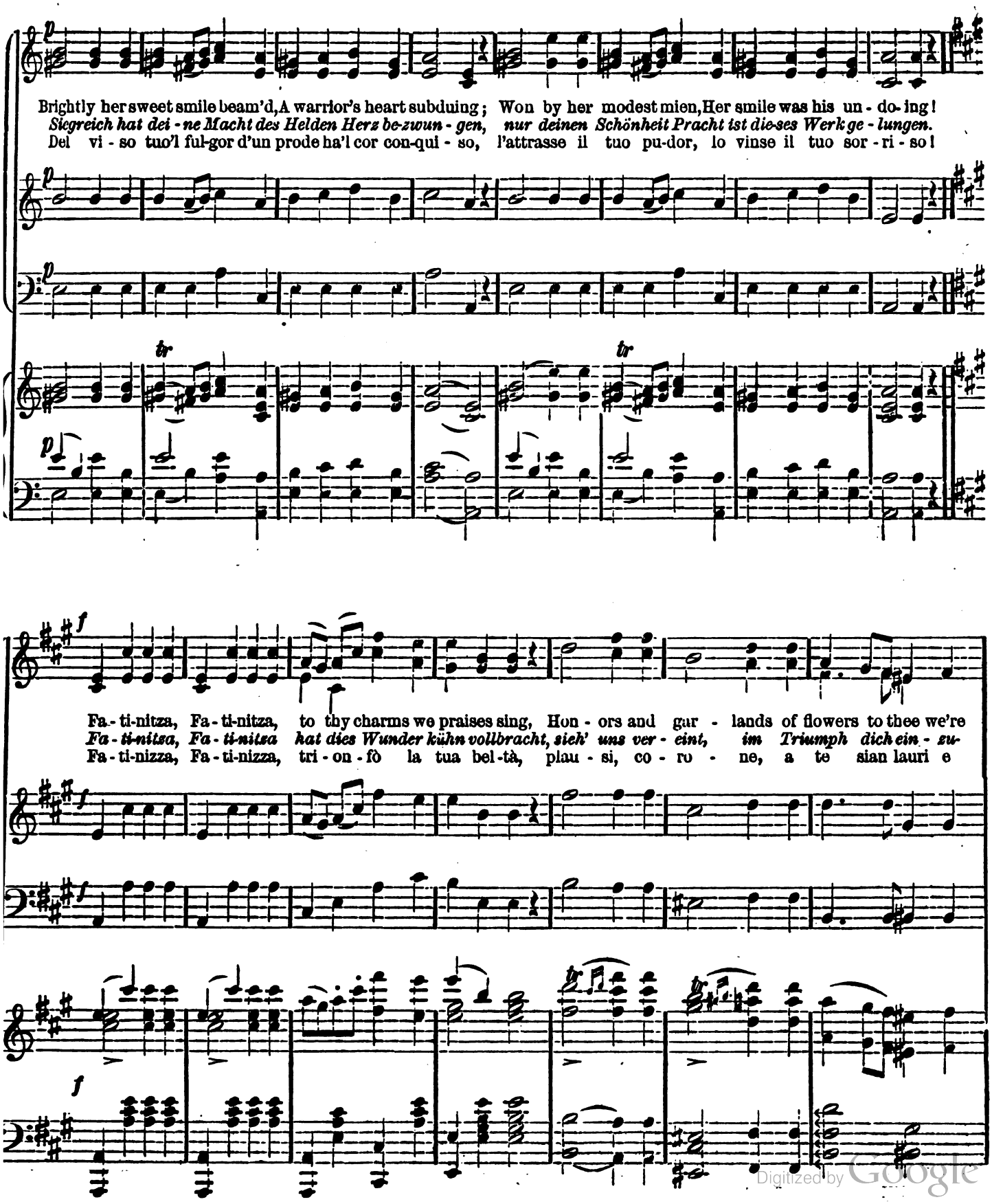

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bring - ing! Fa - ti - nit - za, Fa - ti - nit - za, Thou know'st how wild beasts to tame; Loud praise we
-ho - len, Fa - ti - nit - sa, Fa - ti - nit - sa, hast selbst Thie - re zahm gemacht, Dir sei ein
flo - ri! Fa - ti - niz - za, Fa - ti - niz - za, fin le be - stie sai do - mar, a te sian

now thy fame, Thus or - ders our com - mand - er; mander; To thy beau - ty loud we
Hoch gebracht, weil so es ward be - foh - len, foh - len, Höch - ste An - muth dich um-
-plausi e onor, lo vuol chi ci co - man - da! manda; tri - on - fò la tua bel-

1st. 2d.

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sing, Yes, to thy beau - ty loud we sing, And to thee wreaths of flowers, and lau - rel crowns we
fliesst, d'rum sei als Jung - frau uns ge - grüsst, dir sei ein Hoch gebracht, ja Fa - ti - nit - sa
-tà, si tri - on - fò la tua bel - tà, a te sian plau - si, onor, co - ro - ne, lauri e

bring! .....
Hoch! .....
flor! .....

Prosa.

f

GENERAL (*approaches the stranger*). At last I shall behold thy lovely face again! Unveil her. Chorrt vasmi! A negress! Is it possible that you have grown black in the face all for love of me? Fatinitza! is it you?

VUIKA. Her name is Fatinitza, sir: it is she.

JULIAN (*enters R. with a large letter sealed with black*). No! it is not she! You are a pack of miserable swindlers; for here—here is a letter from the genuine Fatinitza. (VUIKA *withdraws to background with the false* FATINITZA *and the rest.*)

GENERAL. A letter? Quick! quick! (*Breaks the seal hastily—reads:*) "Beloved, when you read these lines I shall no longer be among the living. My ardent longing for you has brought me to an early grave. I commit my dear brother Vladimir to your keeping. I enclose my engagement-ring, and regard myself as your betrothed on the other side. My last breath shall be the sweet name, Timofey Kantchukoff. Yours truly, Fatinitza."

Moderato.

mf

KANTSCHUKOFF.

Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, Fa - ti - nit - za, ah! it was
Fa - ti - nit - sa, Fa - ti - nit - sa, Fa - ti - nit - sa, Fa - ti - nit - sa, so liebt nur
Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, Fa - ti - niz - za, ah! fù l'a

fz *p*

love that mur - der'd thee!
höch - ste Lei - den - schaft!
mor che t'am - maz - zo!

Dialogue.

f *fp* *pp*

GENERAL (*repeats the refrain*). Fatinitza! Fatinitza! &c. By thunder! I am deeply moved. What woman e'er so truly loved as to die with longing for one she missed?

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GENERAL. Come to my heart! Be happy!

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LYDIA.

Love's ho - ly vow U - nites us now! March forward
Wir sind ver - eint, wir sind ver - eint. Vor - wärts mit
U - ni - ti siam, u - ni - ti - siam! T'avan - za im-

VLADIMIR.

JULIAN.

Tata-ra-ta rum, rum,
Tata-ra-ta rum, rum,
Tata-ra-ta rum, rum,

KANTSCHUKOFF.

Marziale.

pp *mf* *pp*

fear - less - ly, Now thy val - or prove, That stan - dard - bear - er free
fri - schem Blut, Lieb' ist dein Pa - nir. Vor - wärts mit küh - nem Muth
pa - vi - do spiega il tuo va - lor, il ves - sil - li - fe - ro

rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum, rum, rum,
rum, rum, rum, rum, rum, rum, ta-ta-ra- ta - ta ta rum, rum, rum, rum,
rum, rum, rum, rum, rum, rum, ta-ta-ra - ta - ta ta rum, rum, rum. rum,

Fa - ti - nit - za, ah! Fatinit - za,
Fa - ti - nit - za, tod! Fatinit - za,
Fa - ti - niz - za ah! Fatiniz - za

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Lead-ing thee is love. Love's star, with peace-ful mien O'er me shines se-
sü - sser Lohn wird dir, vor - wärts mit Her - zens - lust ko - send Brust an
che tu segui è a - mor, l'a - stro di pace ap - pien fulge à me se-

rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum,
rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum, rum, rum, rum,
rum, rum, rum, ta-ta-ra-ta-ta-ta ta rum, rum, rum. rum, rum, rum,

oh! Fa-ti-nit-za, why thus did'st thou
tod! Fa-ti-nit-za du bist mir ent-
oh! Fa-ti-niz-za mor-te ti fur-

-rene. A heart, in-deed, is now the vic-tor's meed!
Brust, mein Lieb, mein Stern, ist mir nun nicht mehr fern.
ren e un fi - - do cor com-pensa il vin-ci-tor!

rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta
rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta
rum, ratapum, ratapum, ratapum, ratapum, pum, pum, ra-ta-ta-ta-ta-ta

die! A-las! A-las! thus die! Ah why!
flohn O Gott, o Gott, war das mein Lohn!
rò! A-hime! A-hime! mo-rì per-che!

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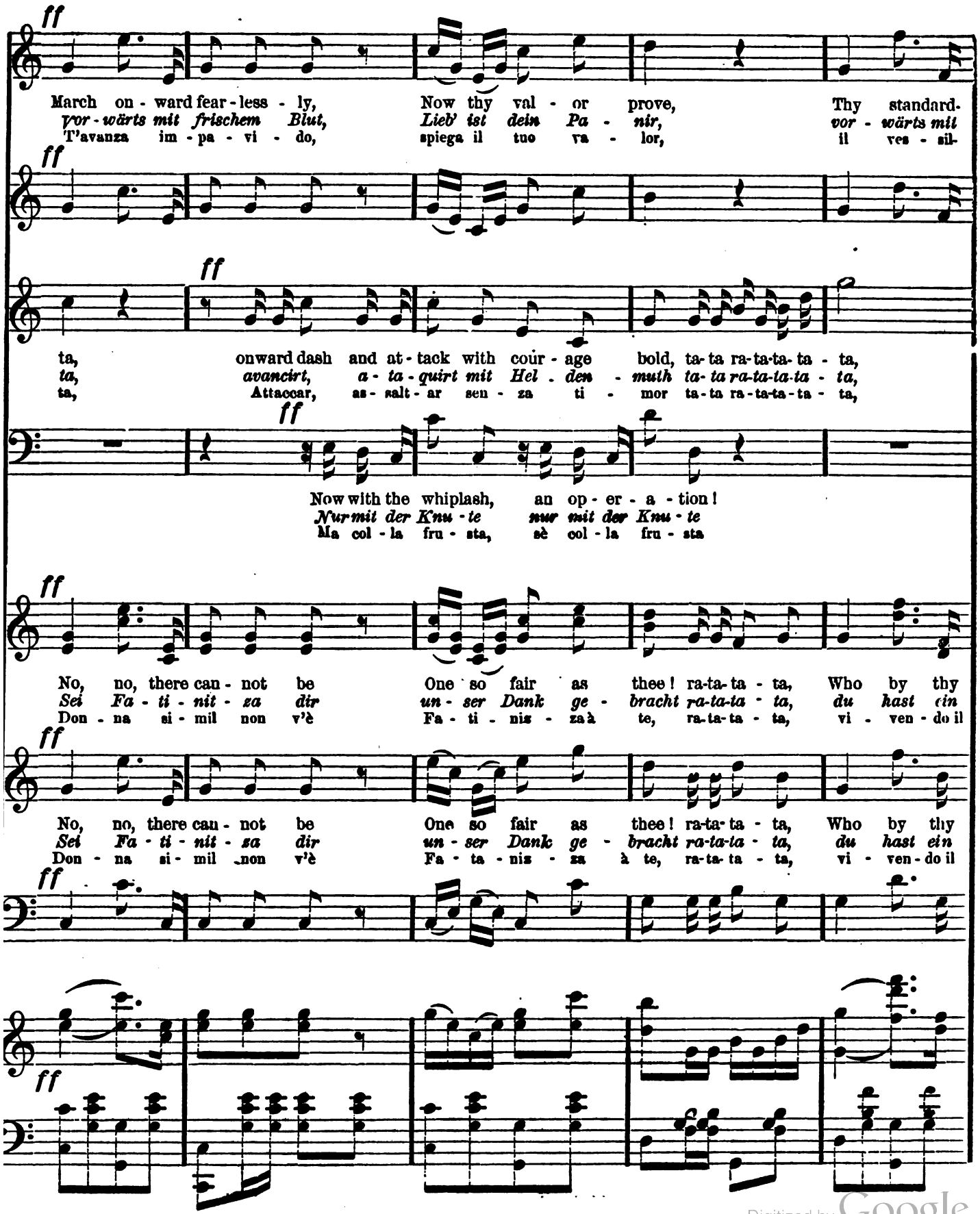

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-bearer free, Lead - ing' me is love. Love's star with peaceful mien
kühnem Muth sü - sser Lohn wird dir, vorwärts mit Herzens - lust
li - fe - ro che tu segui è a - mor, l'a - stro di pace ap - pien

To the charge big and large, with vig - or hold, ta-ta- ra- ta-ta- ta ta! 'Tis in place to en-
bombardirt, cano - nirt mit ra - schem Blut ta-ta ra-ta-ta- ta ta! Liebe girrt unge-
ca - ricar, mitra - gliar con pien vi - gor, ta- ta- ra- ta-ta - ta ta! car-rezzar abbra-

'Gainst cru - el fate,'twill give me conso - la - tion. Now with the
will trösten ich mich gleich in der Mi-nu - te. Ja in der
vo con - so lar - mi, del - la sorte in- gin - sta si col la

charms a - part, won a war - rior's heart, ra-ta-ta - ta, And e'en in death's es - tate
liebend Paar glück - lich hier ge - macht ra-ta-ta - ta, Ju - belt aus vol - ler Brust
tuo ful - gor vin - se a un prode il cor, ra- ta- ta - ta, e nel mo - ir per - sin

charms a - part, won a warrior's heart, ra-ta-ta - ta, And e'en in death's es - tate
liebend Paar glück - lich hier ge - macht ra-ta-ta - ta, Ju - belt aus vol - ler Brust
tuo ful - gor vin - se a un prode il cor. ra-ta-ta - ta, e nel mor - ir per - sin

tr

f

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o'er me shines se - rene, A heart in - deed is now the victor's
ko - send Brust an Brust, mein Leib, mein Stern ist mir nun nicht mehr
fulge a me se - ren, e un fi - do cor com - pen - sa il vin - ci

-brace, with ar - dor free, Thus may we guar-an-tee there will be one good year in
nirt mit Her- zens - glut, übers Jahr, frisch bestellt, manövrirt, ein ganz kleiner
ciar con lie - to ar - dor, e si può ga - ran - tir che sa - ran in un anno in

whiplash, yes, with the whiplash! per - haps 'twill drive the sor - row
Knu - te, mir in der Knu - te find Trost ich für mein wun - des
fru - sta, si col - la fru - sta ap - pien io mi con - so - le-

Hap - py is thy fate, since here, all right, Two hearts in love u-
Fa - ti - nit - sa hoch, ein Hoch, ein Hoch, sei dir mit Lust ge-
fausto è il tuo de - stin poi - chè due cor u - nisci in dolce a-

Hap - py is thy fate. ra-ta-pum, ra - ta - pum, ra - ta-pum, ra - ta -pum, ra-ta-
Fa - ti - nit - sa hoch ra-ta-wum, ra - ta - pum, ra - ta- pum, ra - ta- pum, ra-ta-
fausto è il tuo de - stin ra-ta- pum, ra - la - pum, ra - ta- pum, ra - ta- pum, ra-ta-

fz *fz*

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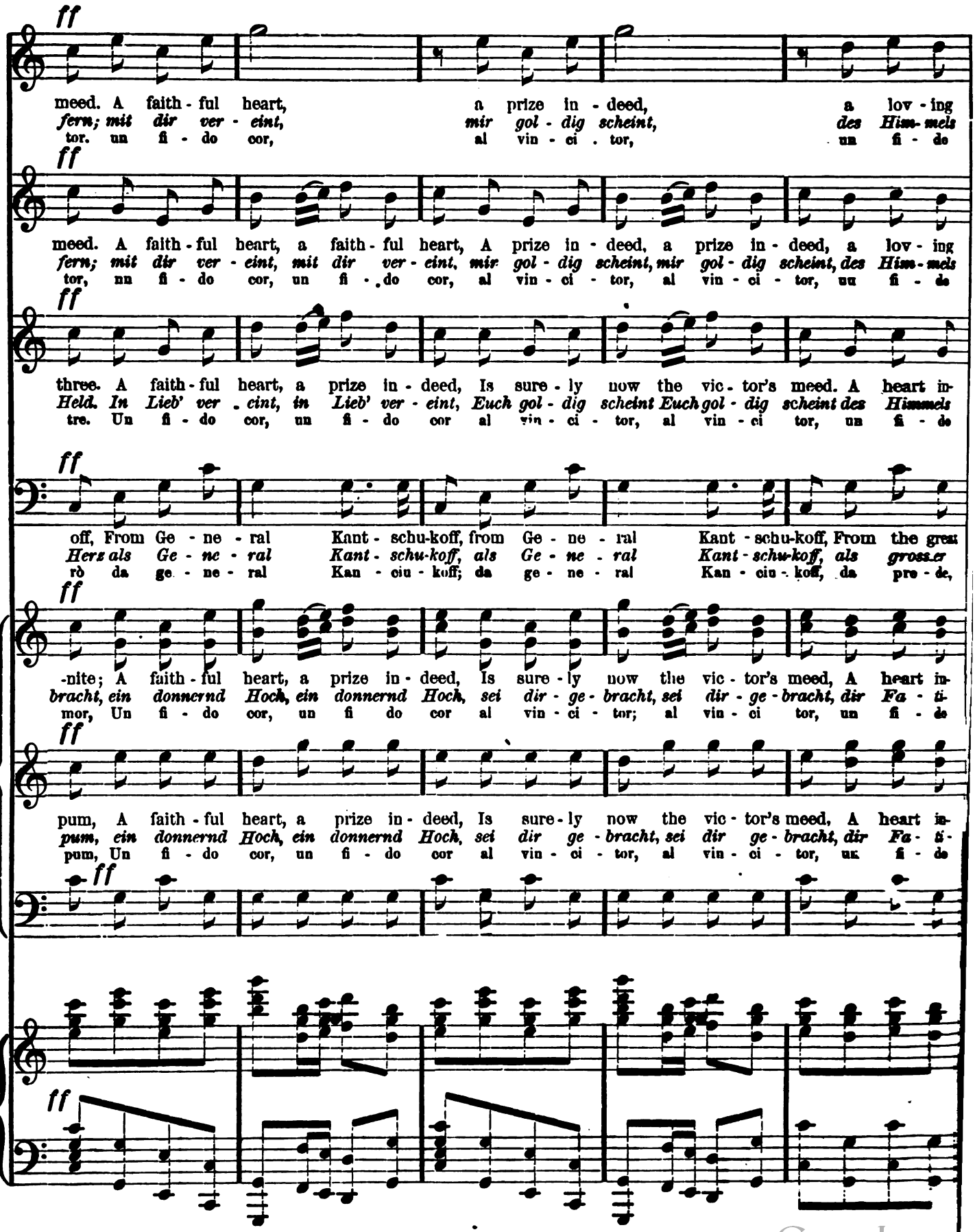

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ff

heart is now the vic - - tor's meed!
Herrlich-keit, die Se - - lig - - keit!
cor compensa il vin - - ci - - tor!

ff

- deed is now the vic - - tor's meed!
Herrlich-keit, die Se - - lig - - keit!
cor compensa il vin - - ci - - tor!

ff

warrior, Ge - ne - ral Kant - schu - koff.
strenger Ge - ne - ral Kant - schu - koff.
grande Ge - ne - ral Kant - ciu - koff.

ff

- deed is now the vic - - tor's meed.
-nit- za sei ein Hoch ge - - bracht.
cor compensa il vin - - ci - - tor.

ff

- deed is now the vic - - tor's meed.
-nit- za sei ein Hoch ge - - bracht.
cor compensa il vin - - ci - - tor.

ff

ff

ff

fz

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